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FOUR PLAYS OF
MENANDER
—
CAPPs

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THE
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ARTS



THE ST. PETERSBURG FRAGMENT OF THE EPITREPONTES, RECTO (pp. 94 ff.)

COLLEGE SERIES OF GREEK AUTHORS
EDITED UNDER THE SUPERVISION OF
JOHN WILLIAMS WHITE AND CHARLES BURTON GULICK

FOUR PLAYS OF MENANDER

THE HERO, EPITREPONTES, PERICEIROMENE
AND SAMIA

EDITED, WITH INTRODUCTIONS, EXPLANATORY NOTES
CRITICAL APPENDIX, AND BIBLIOGRAPHY

BY

EDWARD CAPPS

PROFESSOR OF CLASSICS IN PRINCETON UNIVERSITY

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YHAKAIJ AYOMATZ

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TO
JOHN WILLIAMS WHITE
δάστη μεγάλου σμικρόν



PREFACE

This edition has been prepared in the belief that American college students may now profitably read Menander, the unrivaled master of Plautus and Terence, if the text of the manuscript found at Aphroditopolis in 1905 is made available to them in an edition adapted to their needs. Menander should prove no more difficult to the average college freshman than Terence, and considerably less difficult than Plautus. To those who read Plautus and Terence in our colleges Menander should make a direct and forceful appeal, such is the lucidity and charm of his style, his fidelity to life in the portrayal of character, and the logical simplicity of his plots. Even the young student will be sensible of the difference in atmosphere between the more or less exotic Graeco-Roman comedies and those of the Greek poet, who depicts the men and women of his own day with the skill of one who knew them well and was himself a product of the social conditions in which they lived.

The chief difficulties that confront the editor who sets himself the task of adapting the new plays to the needs of college students arise from the illegibility and mutilation of certain portions of the manuscript and the fragmentary state in which the several plays are preserved. In dealing with mutilated and illegible lines I have generally attempted to supply a text which should duly take into account the preserved traces of writing and the reported extent of the lacunae and at the same time should yield a meaning consistent with the immediate context, with the plot as a whole, and with Menander's known stylistic and metrical usage. I am fully aware of the hazardous nature, in many instances, of such a procedure, and in particular of my own inability to achieve the ideal which Professor John Williams White so justly formulates in his authoritative discussion of the iambic trimeter in Menander: "to restore the mutilated verses of the poet, whenever this can be done, in

order that as much as possible of the original language and action of these charming plays may be preserved for the reader; but . . . in such a fashion as nowhere to distract attention from the poet's own manner. The restorer should be content to be commonplace and should impose upon himself the severest limitations of form." To the limitations of form which Professor White prescribes and himself defines, in the article to which reference has just been made, the great majority of restorations admitted into the text of this edition have been made to conform. In exceptional cases, however, a metrical structure which is supported by relatively few examples in the preserved lines has been admitted on what seemed to be the evidence of the manuscript; but attention is usually drawn in the notes to such deviations from the poet's normal usage. How far the restored text conforms in other respects to the above-mentioned criteria the judgment of others must decide. But that the labors of the two score of scholars who have enthusiastically given themselves to the study of these comedies have resulted in the discovery of the poet's own words in many passages, and of the poet's thought, if not his exact words, in many other passages, is shown by the large number of lines in which a consensus of editorial opinion has already been reached. It seemed to me a better plan to present to the student such a restored text, with its inevitable uncertainties, than to permit his attention to be constantly distracted by groups of unorganized letters and by dots and dashes indicating lacunae. While freely adopting the suggestions of others wherever they seemed to satisfy the conditions, I have admitted many suggestions of my own, in the hope that I might here and there contribute something to the constitution of the text or to the understanding of the plays. In order that neither the young student nor the professional scholar may be in doubt as to whether he is reading Menander or the verses of a restorer, all supplements except the slightest and most obvious are inclosed in angles inconspicuously placed above the line.

The complete loss of portions of these four plays can of course be fully repaired only by the fortunate discovery of these portions in other manuscripts. But, with the exception of the first play, of which

practically only the prologue is preserved, enough remains, especially of the Epitrepones and Periceiromene, to enable the reader to follow the plots in their main outlines. By means of explanatory statements inserted in the text at points where considerable portions are missing, and by full notes at these places, I have endeavored to bridge over the lacunae and thus in a measure to restore the continuity of the action. In these notes and explanations, and in the introductions to the several plays, where questions pertaining to the plots and to the rôles sustained by the characters are discussed, I have tried to present the available evidence on matters of plot-construction. The mature student will find his interest in matters of dramatic technique stimulated, and his insight into the processes of the dramatic poet's art quickened, by the independent study of the problems presented by the *disiecta membra* of these comedies, especially since the position of the manuscript fragments in relation to the whole play has in almost every instance been determined.

Notwithstanding the objections raised by Professor Körte in the preface to his edition, I have acted on my belief that the St. Petersburg parchment fragment 2 belongs to the Epitrepones and has its place at the end of the third act. As regards papyrus fragment M, which I formerly associated with the quotation 600 K. and assigned to the prologue, I have accepted as conclusive the testimony of M. Seymour di Ricci that it makes a juncture with fragment NT, and at the last moment have made the necessary change in the plates. The quoted fragments of the four plays have been assigned, where possible, to appropriate positions. The papyrus fragments LPS, which scholars now generally agree in attributing to a fifth comedy, and the small papyrus fragments¹ U and V, which have not yet been placed, are not included in this edition.

The published facsimile of the four Leipzig pages of the Periceiromene and of vv. 855 to 887 of the Oxyrhynchus fragment of the same play, and the photograph of the St. Petersburg fragment of the Epitrepones² kindly furnished me by Director Kobeko of the

¹ First published by Körte, p. 150 of his edition.

² The photograph of the recto side of this fragment, on which see pp. 34 f. below, is reproduced in this edition.

Imperial Public Library of St. Petersburg, have been of assistance in constituting the text. I have ventured to depend upon these reproductions in a few instances, especially in the mutilated end of the second Leipzig fragment, and to depart from the readings favored by the scholars who have examined the manuscripts directly. The lack of a photographic reproduction of the Cairo manuscript is a serious handicap to every editor and has greatly retarded the work of reconstructing the text. Not only are passages still uncertain which would in all probability have been finally restored, but the wavering and often conflicting testimony of the scholars who have examined the papyrus has led to an unnecessary and unfortunate multiplication of conjectural restorations. And yet, with our present imperfect knowledge of this manuscript, many proposed restorations which will ultimately be discarded have at present a provisional standing in the history of the text and will assist both in the final decipherment of doubtful verses and in the interpretation of hopelessly defective passages. I have therefore thought it desirable to give in the Critical Appendix a full report of the divergent or mutually complementary readings of Lefebvre, Körte, and di Ricci, and also to record rather fully the more notable restorations that have been suggested. It is hoped that the Critical Appendix, in spite of its bulk, will be found useful as a record of the scholarly labor which has been bestowed upon this manuscript since its discovery. It should be added, however, that no such record can do full justice to the contributions of the first editor, M. Lefebvre.

The commentary is designed to give the college student the help he needs for the understanding of the poet's language and style and of the plays as a whole. At the same time many of the notes are consciously addressed to the maturer student and to the professional scholar. In the present stage of Menandrian studies no apology is needed for the resulting lack of sharp definition,—for the intermingling of notes on elementary matters of style and grammar with statements on technical points of meter or on Hellenistic diction. In the interest of the latter class of students especially I regret that the leisure hours of the year which has been at my disposal for this task have proved too few for the preparation of the

comprehensive general introduction which I originally planned. I shall hope to supply this deficiency if a second edition is ever called for.

The manuscript of this edition was sent to the printer in the summer of 1909. During the progress of the book through the press a number of important articles and books have appeared, of which I have been able to avail myself only to a limited extent. Legrand's comprehensive and scholarly treatise on the New Comedy came into my hands too late to be of service. My use of Sudhaus' edition has of necessity been restricted almost wholly to the Critical Appendix. The valuable articles on the *Periceiromene* by von Arnim, Robert, and Schmidt contributed valuable suggestions, but necessitated no essential modification of my own views, for after the publication of the Leipzig fragments I had independently reached conclusions regarding the plot of this play that in important details coincided with those advanced by one or another of these scholars. Gerhard's article on the same play reaches me as I write this preface. Harmon's ingenious discussion of the title and plot of the play which is currently entitled "Samia" was courteously communicated to me by its author before its publication; but I have been able to make only a passing reference to it in the commentary on this play. The same statement applies also to Rees' analysis of these plays with reference to the number of actors employed. After Körte's edition had reached me I was able to insert in the plates his reading of E. 146, to transfer M to its proper place, and from E. 648 on to adopt the most important contributions to the text communicated in his edition. To all the scholars mentioned in the Bibliography, with the exception of those whose contributions are marked as having been inaccessible to me, I desire to make a general acknowledgment of indebtedness, and more especially to van Leeuwen, Robert, Bodin and Mazon, Croiset, Körte, and Sudhaus for the help derived from their editions, and to these scholars and to von Arnim, Headlam, Hense, Legrand, Leo, Schmidt, White, and Wilamowitz for important suggestions of which I have made use in my commentary.

To Messrs. Ginn and Company and their editorial staff I would express my thanks for the courtesy and liberality with which they

PREFACE

have coöperated with me in seeing through the press an unusually difficult piece of work, which has made heavy demands upon their patience by reason of the shifting nature of the subject-matter, and particularly to their accomplished proofreader, Mr. Steven T. Byington, whose scholarly advice and criticism have been of exceptional value.

I count it a high privilege to be permitted to dedicate this volume to my friend Professor John Williams White as a slight token of personal esteem and in recognition of the influence upon my own studies of his high ideals and distinguished achievement in scholarship. For friendly offices most generously given I can never hope to make adequate acknowledgment.

EDWARD CAPPS

PRINCETON UNIVERSITY, March 24, 1910

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HPΩΣ

THE HERO

The fragments of Menander's comedies which have been found in Egypt in recent years have been disconnected scenes or portions of scenes from the inner part of plays. The Georgus alone has brought information regarding Menander's methods of exposition, for which we have hitherto been obliged to depend upon the Latin translations of his plays; and of the Georgus the beginning is missing in the Geneva fragment. We are therefore very fortunate in having, among the leaves of the volume of Menander which M. Lefebvre discovered, two pages from the very beginning of the second of the plays which that volume originally contained. Pages 29 and 30 of the Cairo codex, contained on folio A, give a metrical hypothesis, the cast of characters, and the first 52 verses of a play which cannot be brought into relation with any of the other plays found in this papyrus. The title, however, is lost from the heading over the hypothesis. To judge by the position of the remains of this heading, —ENANΔPOY, the title may have been a word of eight letters; or, on the supposition that the initial letters of the title and author's name were twice as large as the rest and that a space of two letters separated the two words, the title may have contained only four letters.¹

The coincidence that Menander wrote a play entitled "Hρως, from which nine quotations accompanied by the title survive, and that in the list of characters, after the names of the two slaves who speak the prologue, occurs the name "Hρως θεός, led the first editor, M. Lefebvre, to make the happy suggestion that this play was the Hero. After the critical nature of the situation had been expounded in the

¹ A. Körte, *Ber. d. sächs. Akad.*, 1908, p. 138. In the heading over the hypothesis to the Dionysalexandrus of Cratinus, *Ox. Pap.* IV, p. 69, the initials of title and author are distinguished by lines drawn above and below them. There, however, the author's name is below the title, not in the same line with it, and between the two stands the numeral $\bar{\eta}$.

prologue, the god appeared, like *Ἄγρων* in the *Periceiromene*, and set in motion the train of circumstances that led to the dénouement.

Inasmuch as no one of the nine quotations to which the title *Ἡρωι* is attached¹ recurs in the 52 lines of the new text, the identification cannot be regarded as certain. And yet it gains in plausibility when we observe that all the certified quotations which are of sufficient extent to suggest to our minds a setting and a context fit admirably into the plot as we know it and can be appropriately assigned to one of the characters. This is especially true of fr. 211, "How sad it is that I alone must bear misfortunes such as pass the mind's belief." The words of the hypothesis, *οὐκ εἰδῶν δὲ ή μῆτηρ ἄγαν ἐδυσχέραντε*, read almost as a commentary on this passage.

The small fragment O, which contains four and five broken verses on recto and verso respectively, has been thought by Lefebvre and subsequent editors to be a portion of the *Hero*. It contains not only the name of Myrrhina (who might be the matron of the *Periceiromene*) and a reference to the events of "eighteen years ago" which play so important a part in the complication of the plot, but also an allusion to "the shepherd." The triple coincidence makes the identification practically certain.

The *Ἡρωις θεός* who gave the play its title was in all probability, as Legrand and others have suggested, the tutelary genius of the household. The best argument in favor of this view is furnished by Menander himself. In the *Aulularia* of Plautus, now generally regarded as Menandrian,² the figure of "Lar familiaris" comes from the house of Euclio and speaks the prologue. *Hanc domum*, he says, *iam multos annos est quom possideo et colo*. The occasion of his appearance at this time is to bring succor to the girl Phaedra. She is in great trouble. Violated by a young man of the neighborhood who loves her, she is bitterly poor. Her lover, whom she does not know, cannot marry her without a dowry. The time of her confinement approaches. At this juncture the household god intervenes; he causes Euclio to find the treasure, and thus sets in

¹ One quotation unaccompanied by title or author (adesp. 444 K.), one word known to have been used by Menander (1075 K.), and one gloss that is probably derived from Menander (see v. 17) recur in the text.

² See especially Geffken, *Studien zu Menander*, prog. Hamburg, 1898, pp. 1 ff.

motion the train of events which will bring happiness to his charge. We are again reminded of the rôle of *Ἄγνωα*, and of that of Auxilium in the Cistellaria of Plautus. But Lar is no such abstraction; he is a real personality, one whose presence and intervention required no justification. We may safely conclude, then, that the intervening god in this play is the household god, the soul of a departed ancestor, whose abode is at the hearth, who watches with loving care over the family,¹ and who has a deep and abiding interest in the welfare of Myrrhina and her daughter.

The scene of the Hero is given in v. 22—the Attic deme of Ptelea, “Elmwood,” of the tribe Oeneis. This was one of the most insignificant of the demes of Attica. In literature it is mentioned only by geographers and grammarians. No Pteleesian is known to fame, and from the inscriptions Kirchner has gleaned the names of only twenty residents, all ordinary persons. The site of Ptelea is undetermined, but it probably² was situated on the eastern slope of Mt. Aegaleus, the range west of the city, or on the southern end of the Parnes range. This play shows clearly that it was, in fact, one of the upland counties. Its citizens were a pastoral folk; Gorgias tends the flocks of Laches, and his foster-father was a shepherd before him. Elm trees and wild pears grew there, and thither came hunters from the city (fr. Sabb.). In the unconventional society of such a community social distinctions would not be very closely drawn. We can understand how Laches might give his consent to the marriage of Davus the slave to the free-born girl Plangon.

The list of characters, in which the names are arranged in the usual way, according to the order in which the personae first enter

¹ In the Synephebi Menander referred to the heroes as malignant spirits, more ready to harm than to help; and that was the usual conception of the heroes in Attica. Zenobius 5. 60, who tells us this (v. also under Men. 459 K.), quotes a proverbial expression *οὐκ εἴμι τούτων τῶν ἡρώων*, adding *αὐτη* (i.e. *ἡ παρουσία*) *τέτακται ἐπὶ τῶν βούλουμένων εἰ ποιεῖν*. It is noticeable that the proverb makes part of a trimeter and that the first person is used. The speaker is himself a hero and of the benevolent kind. The verse comes from such a speech as that of Lar in the Aulularia, who says *ego Lar sum familiaris ex hac familia*, and either from the original of the Aulularia or from the Hero. See p. 20 infra. In rendering “*Ἥρως* by Lar it was not necessary for the Roman poet to transfer the explanation, for Lar was always a kindly spirit.

² See Löper, *Ath. Mitt.* XVII, p. 405.

the scene, reinforced by the hypothesis and the extant portions of the text, greatly assists our understanding of the plot. These are all typical stage names, familiar in the New Comedy. Laches and Myrrhina are the husband and wife of the play, Gorgias and Plangon the brother and sister, Pheidias is a young man's name; he must be the rich neighbor's son. His father has no part in the play. Sophrona is the name of the old nurse here as in the *Epitrepontes*, Eunuchus, and Phormio; she is the maid and confidante of Myrrhina. Geta, Davus, and Sangarius are all slave names. Davus is the slave of Laches. Geta, who shows himself quite unfamiliar with the affairs of the household of Laches and of the relations of Plangon with Pheidias, cannot be regarded as the slave of the latter. It is probable that he is not attached to either of the two families with which the plot is concerned, but is brought in as a *πρόσωπον πορτακόν*, as is Davus in the *Phormio*. In this case Sangarius is the slave of Pheidias. This identification of the characters satisfies the conditions of the play, so far as we can make them out, and will be assumed to be correct. The absence of Plangon from the list of characters shows that she does not appear at all as a speaking person.

It is noteworthy that no Chorus is mentioned in the list. Possibly the entertainment provided between the acts was of too informal a character to be dignified by the name "chorus." The mention, in one of the fragments, of the visit of a group of hunters from the city suggests that these visitors may have performed this function.

The story that underlies the plot is the familiar *ἔρως καὶ διαφθορὰ παρθένου*. Since we know the names of the actors in the story and their relations to each other, and are supplied with the leading motive — Davus' love for Plangon — we are able, from our general knowledge of the social conditions which Menander depicted and his manner of creating the complication and of solving it by the device of an *ἀναγνώρισις*, to reconstruct the story in outline.

Some eighteen years before the action begins (fr. O), Myrrhina, a young girl of good family, was wronged by a young man unknown to her. The occasion was doubtless some festival¹ that Myrrhina

¹ It was on such occasions that a young man could most naturally have a private meeting with a well-bred Athenian girl. It was at a festival of Artemis that Pamphila met Charisius in the *Epitrepontes* and that Simaetha first saw

attended, at which she became separated from Sophrona her attendant. In due time she became the mother of twins, a boy and a girl. Her nurse, who alone shared the secret, exposed¹ the children, placing with them some tokens, among which was probably a ring or some other object² which had belonged to Myrrhina's lover. The children fall into the hands of a freedman of Laches, an old shepherd Tibeius. He has no knowledge of their parentage, but carefully preserves the tokens and rears Gorgias and Plangon as his own children. Meanwhile Myrrhina marries Laches, to whom she bears no children. Years pass, a famine afflicts the land, and Tibeius, in dire straits, has to borrow money from Laches in order to keep the children alive. When he dies, his foster-son, Gorgias, assumes responsibility for the debt and goes with his sister to the home of Laches to work it off. He serves as a shepherd, Plangon as a housemaid. At this time Gorgias and Plangon were about sixteen years old.

So it happens that the two children are servants in the household of their own mother, though nobody suspects the fact. They have been there about a year when the action of the play begins. In this interval a young neighbor of good family, Pheidias by name, sees Plangon and falls in love with her. Her lowly origin and her poverty forbade all thought of marriage between them; a dowerless girl, even if her station in life made her an equal, was not regarded by well-to-do parents as an eligible match for their son.³ The

Delphis in Theocr. 2. 65, at a vigil of Ceres that Phaedra met Lyconides in Plaut. Aul. 36, in pervigilio that the girl in Men. Plocium (Aul. Gel. 2. 23. 15) was wronged, at the Dionysia that Alcesimarchus first saw Selenium in Plaut. Cist. 89 and the girl her lover in the unknown play Men. fr. 558 K. A festival is probable in Ter. Adelphi also, but is not expressly mentioned.

¹ This is probable, in spite of *έδωκε* in the hypothesis; for Tibeius has no knowledge of the children's origin, nor Myrrhina and Sophrona of their fate.

² So in the Epitrepones and in Ter. Adelphi 346. It is the nurse Sophrona who probably exposed the child in the Epitrepones, as it was a confidential slave in Plaut. Cist. 167, an old Corinthian woman in Ter. Heaut. 629.

³ Plangon in the Samia and Phaedra in Plaut. Aulularia, though well-born, are dowerless, and Phaedra's father finds it hard to credit the good faith of an offer of marriage with waiver of a marriage portion; cf. Aul. II. ii. So in Plaut. Trin. 690 Lesbonicus resents the proposal of Lysiteles to marry his sister without a dowry, as equivalent to a proposal of concubinage.

consequence is that Pheidias and Plangon are secretly united.¹ The time of her confinement is at hand.

At this point the action begins. Davus, the slave of Laches, confides to Geta the fact that he is in love with Plangon and that he has gained his master's consent to marry her, on condition of the approval of Gorgias. But for the past three months Laches has been absent abroad and the arrangement has not been carried out. The acute distress which Davus displays² in the opening scene is not due simply to disappointment of hope deferred; it reveals to us rather the fact that a crisis has arisen as regards Plangon. Davus has in some way³ surprised the secret of her impending trouble, and vehemently hopes for Laches' speedy return, that the marriage may be consummated at once and Plangon saved from disgrace. For he has resolved to take upon himself the responsibility for her condition.

How much of this is brought out in the prologue we can only surmise. But the speech of *"Hρως θεός*, which followed the conversation between Davus and Geta, must have apprised the spectators of all the preliminary facts. The household god no doubt desires that the grave confusion which exists in the family of Laches, where due honors are paid to him,⁴ shall at length be brought to an end. Plangon's child is to be born this day,⁵ and to-day Laches is to

¹ It was not, apparently, at the hands of an unknown person that Plangon had suffered violence. Pheidias had seen Plangon and loved her. The serving maid was not protected as a daughter would have been.

² Cf. the distress of the slave in Men. Plocium when he discovers that his master's daughter has borne a child, as related by Aul. Gel. 2. 23. 15: *timet, irascitur, suspiciatur, miseretur, dolet*. The emotions of Davus are different because he is in love.

³ Possibly by seeing a midwife enter the house, as in Ter. And. III. vii (the same motive in both the Perinthia and the Andria of Menander), or possibly through the gossip of a fellow slave.

⁴ The intervention of Lar in Plaut. Aulularia is due to the piety of Phaedra: *ea mihi cottidie aut ture aut vino aut aliqui semper supplicat: dat mihi coronas. eius honoris gratia, etc.*, 23 ff. It is probably for Myrrhina's sake that he intervenes in the Hero.

⁵ It is possible, of course, that the child was born before the action begins or that it was not born at all within the period covered by the action. But the view here presented seems preferable.

return from his journey. These two events will restore happiness to Myrrhina and their proper station in life to her children.

From this point we cannot follow the plot in detail. But the main outline of events is clear. A child is born to Plangon; Davus takes the blame upon himself and proposes to marry her. But this solution is rendered impossible, probably by Myrrhina's finding in Plangon's possession the tokens with which her own child had been exposed. With the help of Sophrona and a little inquiry she learns that Gorgias and Plangon are her own long-lost children. Her joy at this discovery, however, is mingled with bitterness and sorrow, for Plangon's disgrace becomes her own; and, besides, while it is more important than ever that the secret of her girlhood shall be kept from her husband, it will now be almost impossible to accomplish this. She must bear her grief alone (fr. 210). At this juncture Laches returns and learns what has happened in his absence. The fact is soon disclosed that the tokens by which Myrrhina had discovered her children also prove him to be their father. And finally Pheidias, Plangon's secret lover, when he finds that the obstacle to their marriage is removed, gladly takes her to wife. As for Davus, he probably receives his liberty as the reward of his unselfish love and high-minded devotion.

The plot seems to require the presence of only two houses in the scene, as in the other three plays of the Cairo manuscript. One of these is the house of Laches, the second is that of his young neighbor Pheidias.

κε

ΗΡΩΣ ΜΕΝΑΝΔΡΟΤ

[A1]

"Αρρεν' τε θῆλύ θ' ἄμα τεκοῦσα παρθένος"
 ἔδωκεν ἐπιτρόπῳ τρέφειν· εἰθ' ὑστερον
 ἔγημε τὸν φθείραντα· ταῦτα δ' ὑπέθετο
 ὁ τρέφων πρὸς αὐτὸν ἀγνοῶν. θεράπων δέ τις
 δ ἐνέπεσεν εἰς ἔρωτα τῆς νεάνιδος, [5]

The page number κε' shows that one play of 28 pages (ca. 980 lines) preceded the Hero in the codex.

The language of this metrical hypothesis betrays its late origin. The metrical hypotheses of Sulpicius Apollinaris to the plays of Terence also consist of twelve verses. Note that the past tenses are here used in the narrative, as in the metrical hypotheses to Soph. Oedipus Coloneus and Philoctetes; those prefixed to the plays of Aristophanes, Plautus, and Terence employ the present. See Leo, Plaut. Forsch. pp. 20 ff.

1. παρθένος: Myrrhina; her children are Gorgias and Plangon.—The fifth foot is unmetrical in the MS. (the line ends θῆλύ θ' ἄμα), and may have been so originally.

2. θεωκεν: in such circumstances the mothers of comedy usually expose their children, and Myrrhina probably did this, through Sophrona.—ἐπιτρόπῳ: overseer or steward, Tibeius, who passed as father of the twins, cf. v. 21.

3. ἔγημε: for ἔγήματο τῷ φθείραντι. The act is sometimes used of the woman

in jest or in irony, to indicate the wife's superiority in wealth or rank to her husband, as Eur. Med. 606 μῶν γαμοῦσα καὶ προδοῦσά σε; fr. trag. adesp. 194 N. ἔγάμησεν Ἐλένη τὸν θεοῦ στυγοθεον. So the mid. is used of the husband, Anacr. fr. 82 Cr. κείνος οὐκ ἔγημεν, δλλ' ἔγήματο. Cf. Martial, 8. 12. 2, speaking of a rich woman, uxori nubere nolo meae, *I will not be my wife's wife.*—τὸν φθείραντα: Laches.—ταῦτα: τὰ τέκνα.—ὑπέθετο: for ὑπέθηκε, *gave as a pledge* for money borrowed, cf. vv. 28 ff. So in Ter. Heaut. 603 we are told of Antiphila: *relicta huic arrabonist pro illo argento.* The act only is used in Attic Greek, the mid. meaning *to take as security*, Phrynicus ed. Lob., p. 467. The statement of the hypothesis is not accurate; bondage for debt was abolished at Athens by Solon.

4. ὁ τρέφων: inaccurate; it was the son who undertook with his sister to work off the debt, cf. vv. 28 ff.—ἀγνοῶν: i.e. that Laches was the father of the twins.—θεράπων: Davus.

5. νεάνιδος: Plangon.

διμόδοντον εἶναι διαλαβών. γείτων δέ τις
προηδικήκει μετὰ βίας τὴν μείρακα.
τὴν αἰτίαν ἐφ' ἔαντὸν ὁ θεράπων στρέφειν
ἐβούλετ[·]: οὐκ εἰδοῦν δ' ἡ μῆτηρ ἄγαν
10 ἐδυσχέραινε. καταφανῶν δὲ γενομένων,
εὑρεν μὲν ὁ γέρων τοὺς ἔαντον γνωρίσας,
δ' ὁ ἡδικηγῶς ἔλαβε τὴν κόρην θέλων.

[10]

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ

| | | |
|----|-----------|-----------|
| 15 | Γέτας | Σωφρόνη |
| | Δᾶος | Σαγγάριος |
| | Ἡρως θεός | Γοργύας |
| | Μυρρίνη | Λάχης |
| | Φειδίας | |

6. **διαλαβών**: late for *ὑπολαβών* in the sense required here, *supposing*. But the statement is inexact.—**γείτων**: Pheidias.

9. **οὐκ εἰδοῦν**: i.e. that Davus was innocent of wrong toward Plangon.

10. **ἐδυσχέραινε**: cf. fr. 211.

11. **γνωρίσας**: hints at the usual device of *γνωρίσματα*, tokens attached

to the person of an exposed child. See above, p. 7.

12. Similarly Moschion marries the daughter of Niceratus, also named Plangon, in the Samia.

13. **τὰ πρόσωπα**: arranged in this list, as is usual in the MSS. of Greek plays, in the order in which they first appear upon the scene.

ΗΡΩΣ ΜΕΝΑΝΔΡΟΥ

SCENE: the Attic deme of Ptelea, before the houses of Laches and Pheidias

ACT I — PROLOGUE

Sc. 1. GETA, DAVUS

ΓΕΤΑΣ

Κακόν τι, Δᾶέ, μοι δοκεῖς πεποηκέναι
παρμέγεθες, εἴτα προσδοκῶν ἀγωνιάν ^{ας}
μυλῶνα σαυτῷ καὶ πέδας· εὐδῆλος εἰ.
τί γὰρ σὺ κόπτεις τὴν κεφαλὴν οὕτω πυκνά;
ἢ τί τὰς τρίχας τίλλεις ἐπιστάς; τί στένεις;

[20]

1. Geta and Davus are the names given to the two slaves in the first scene of Ter. Phormio. Davus is there the *πρόσωπον προτατικόν*. — Geta seizes upon the most obvious explanation of Davus's trouble — the expectation of punishment for wrong-doing. The accusation serves to elicit a denial of the charge and thus to bring out an avowal of the true situation. — *πεποηκέναι*: in Menander's time *ο* was regularly written for *α* in this verb before *ε*-sounds, but in the imperial period the diphthongal spelling was revived. A scribe, therefore, is responsible for *πετοήκειν* in S. 450, where a short syllable is required. In H. 34 *ποιήσας* and S. 355 *ποιεῖ*, *α* is required. Sometimes *ο* is found before *α*-sounds, contrary to the usage of the inscriptions of Menander's time, e.g. E. 302, P. 54, 187, where a long syllable would be admissible; but

in P. 870 *ποῶν* the meter demands a short. See Kretschmar, De Men. reliquiae, p. 26.

2. *παρμέγεθες*: *-μεγας* and *-μεγέθης* existed side by side in composition with *παν-*, *εύ-*, *ισο-*. The longer form, which is also the stronger, suits the tone of comic exaggeration. — *προσδοκέναι*: often of dread, as Soph. Phil. 784 *καὶ τι προσδοκῶ νέον, I look for worse to come* (Jebb), Alexis 288 K. *προσδοκῶν δει τι δεῖ*, cf. Ter. Phor. 193 *magnus et... exspecto malum*.

3. *Verberat compedes, molae . . . haec pretia sunt ignaviae*, as the slave Messenio says in Plaut. Men. 974. Cf. P. 157. — *εὐδῆλος εἰ: sc. πεποηκώς καὶ προσδοκῶν*, etc. Cf. P. 286.

4 f. Similar signs of grief in E. 271, 674, 678.

5. *ἐπιστάς*: Davus frequently halts in his walk. — Menander does not avoid

ΔΑΟΣ

οῖμοι.

ΓΕΤΑΣ

τοιοῦτόν ἔστιν, ὡς πονηρὲ σύ.

[28]

εἴτ' οὐκ ἔχρην, κερμάτιον εἰ συνηγμένον
 τοι τυγχάνει τι, τοῦτ' ἐμοὶ δοῦναι τέως,
 μὴ πλείον' ἐλκῆς ἐπὶ σεαυτὸν πράγματα;
 10 οὐ φῆς σύ γ'; εἰκότως συνάχθομαι γέ σοι.
 ἀεὶ γὰρ εἰ φθονέρος.

ΔΑΟΣ

σὺ μὰ Δι' οὐκ οἶδ' ὁ τι

[29]

ληρεῖς· κακῷ γὰρ ἐμπέπλεγμαι πράγματι.
 λύπη τε δεινῇ πάνυ διέφθαρμαι, Γέτα.

ΓΕΤΑΣ

κάκιστ' ἀπόλοιο

ΔΑΟΣ

μὴ καταρᾶ, πρὸς τῶν θεῶν,

15 βέλτιστ', ἐρῶντι.

ΓΕΤΑΣ

τί σὺ λέγεις; ἐρᾶς;

the middle caesura, with or without a pause in the sense; e.g., in this play, vv. 19, 34, 41. See White, *Cl. Phil.* IV, p. 156, and for tragedy, where the bisected trimeter is not uncommon, Goodell, *ibid.* I, p. 145 ff.

6. Geta interprets the groan as confirming his suspicion.

7. **κερμάτιον**: the slave's meager savings, which Geta slyly hints would best be left with him for safe keeping; cf. Ter. *Phor.* 37, 43f., *apud me reli- cuom pauxillulum nummorum ... quod ille* (Geta) *unciatim vix de demenso suo suom defruds genium compersit miser.* — A dactyl that overlaps the following

foot (**κερμάτιον**) is almost always in Menander "contained in a quadrisyllabic word of which the accent corresponds with the ictus," White, p. 148. So **παμμέγεθες** in v. 2. But see on v. 19.

9. Cf. the proverb **κακὰ ἔλκων ἐφ' αὐτὸν ὥστε κακίας** (N.W. wind) **νέφη**, fr. *trag. adesp.* 75 N.

12. **ἐμπέπλεγμαι**: *involved in*, cf. Plut. *Mor.* 787 *εἰ πολιτείαν . . . πράγματιν ἐμπεπλεγμένην.*

13. Cf. Eur. *Orest.* 398 **λύτη μάλιστά γ' ἡ διαφθέρονσά με.**

14. Cf. Aristoph. *Pac.* 1288 **κάκιστ' ἀπόλοιο, παιδάριον.** — **καταρᾶ**: *ἀρ* always in Attic; hence the article, often omitted, is required with **θεῶν**.

ΔΑΟΣ

ἔρω.

ΓΕΤΑΣ

πλέον δυοῖν σοι χοινίκων ὁ δεσπότης Ad. 444 K. [35]
 παρέχει. πονηρόν, Δᾶ'. ὑπερδειπνεῖς ἵσως. [A2]

ΔΑΟΣ

πέπονθα τὴν ψυχήν τι παιδίσκην ὄρῶν
 συντρεφομένην, ἄκακον, κατ' ἐμαυτόν, ὡς Γέτα.

ΓΕΤΑΣ

20 δούλη στίν;

ΔΑΟΣ

οὗτως ἡσυχῆ, τρόπον τινά.
 ποιμὴν γάρ ἦν Τίβειος οἰκῶν ἐνθαδί [40]

16 f. A choenix of wheat (about a quart) was a day's portion for a man, Diog. Laert. 8. 18 ἡ γάρ χοίνιξ ἡμερηστὰ τροφῆ. Herod. 7. 187 makes this ration the basis of his estimate of the supplies needed for the army of Xerxes. Geta again in v. 53 refers to this brutal theory, that the tender passion is the result of high living; cf. also fr. trag. adesp. 186 N. πλήρει γάρ δγκψ γαστρὸς αἴξεται Κέντρος, fr. com. adesp. 238 K. Έρωτα λένε λιμός, ἀν δὲ μῆ, βρόχος, Eur. fr. 896 N., and Ter. Eun. 732 sine Cerere et Libero friget Venus.

17. ὑπερδειπνεῖς: = ὑπερτροφῆς, Hesychius, probably with reference to this passage.

18. πέπονθά . . . τι: *my heart is dead within me.* So often without a qualifying adj., cf. Plut. Mor. 1101 Α δω τάσχειν τι βελτιον εἶναι καὶ λυπεῖσθαι. — παιδίσκη: may be used of a girl of free birth, as Men. 102 K. Hence Geta's question in v. 20.

19. κατ' ἐμαυτόν: *in my station*, i.e. ὡσεὶ δούλην. Const. as pred. with συν-

τρεφομένην.—Thedactyl in the first foot forms an exception to the rule, see note on v. 7; cf. also E. 284, 255 (both proper names), 285, S. 440.

20. οὗτος: of qualified assent, like οὗτως πως, *sic fere, in this sense only*, followed by the qualifying adverbs ἡσυχῆ *slightly, τρόπον τινά in a fashion*, both in apposition to οὗτως. *Ye-es, in this way, — a little bit, after a fashion.* Cf. Ter. Phor. 145, quid rei gerit? —sic tenuiter. For ἡσυχῆ in this meaning cf. the reference to Alexander in Plut. Vit. Alex. 4 τοῦ αὐχένος εἰς εὐώνυμον ἡσυχῆ κεκλιμένον. Davus goes on to explain that, though she is not exactly a slave, she is in a slave's position.

21. Τίβειος: an ethnic slave name, Steph. Byz. s. Τίβειος. τέκνος Φρυγίας . . . ἐκ τούτου καὶ Τίβειος τοὺς δούλους καλοῦσι (Kock, C.A.F., I, p. 705), schol. Luc. Dial. meretr. 9. 1. Menander uses the name elsewhere, e.g. in the Perinthia, Ox. Pap. VI, no. 855, and in frr. 231, 1075, and possibly 330 (ἀλλ οὐ Τίβειον Headlam). — οἰκῶν: the legal

Πτελέασι, γεγονὼς οἰκέτης νέος ὡν ποτε.
ἐγένετο τούτῳ δίδυμα ταῦτα παιδία,
ώς ἔλεγεν αὐτός, ἦ τε Πλαγγών, ἦς ἐρῶ,—

ΓΕΤΑΣ

25 νῦν μανθάνω.

ΔΑΟΣ

τὸ μειράκιον θ', ὁ Γοργίας.

ΓΕΤΑΣ

οἱ τῶν προβατίων ἐνθάδ' ἐπιμελούμενος
νῦν παρ' ἡμῖν;

[45]

ΔΑΟΣ

οὐτος. ὡν ἥδη γέρων
οἱ Τίβειος οἱ πατὴρ εἰς τροφήν γε λαμβάνει
τούτοις παρὰ τοῦ μοῦ δεσπότου μνᾶν, καὶ πάλιν—
30 λιμὸς γὰρ ἦν — μνᾶν, εἰτ' ἀπέσκλη.

ΓΕΤΑΣ

τὴν τρίτην

ώς οὐκ ἀπεδίδου τυχὸν οἱ δεσπότης οἱ σός;

[50]

status of the emancipated slave was similar to that of the metic. The phrase *Τίβειος ἐπὶ Πτελέασι οἰκῶν* would be the regular formula for designating a metic's residence. The citizen would be simply *Πτελεάσιος*. The *κύριος* of a liber-tus was his former master, in whose service he often remained, as did the old nurse in the Samia, cf. v. 22, and *Tibeius* here.

22. *Ptelea*, a deme of the tribe *Oeneis*. On its site see above, p. 5. This passage fixes the scene of the play, cf. also fr. *Sabb.*, below, p. 21.

24. *Plangon* is a good Attic name for a free-born woman, v. *Kirchner, Prosop. Att.* It recurs in S. 458.

27. *παρ' ἡμῖν*: i.e. at *Ptelea*, equivalent to *ἐνθαδί* in v. 21.

28. *λαμβάνει*: i.e. *δανείζεται*.

30. *ἀπέσκλη*: rare, for *ἀπεξηράνθη*, schol. *Aristoph. Vespa.* 160; cf. *Luc. Dial. mort.* 27. 7 *λιμῷ ὁ ἀθλος ἐλέγετο ἀπέσκληνα*. — *τὴν τρίτην*, etc.: *Geta* continues to play the rôle of wag.

31. *οὐκ ἀπεδίδου*: *would not give*, the negative impf. of "resistance to pressure," *Gildersleeve, Syn.* 217. — *τυχόν*: acc. abs., often used in post-classical Greek as adv., in place of the earlier *τοις*, *τάχα*, or *τάχ' ἀν*. First found in *Xen. Anab.* 6. 1. 20.

32. *προσλαβέν*: *λαβών* (from *La-ches*) *πρὸς ταῖς δύο μνᾶς*.

ΔΑΟΣ

ἴσως. τελευτήσαντα δ' αὐτόν, προσλαβὼν
ό Γοργίας τι κερμάτιον, ἔθαψε καὶ
τὰ νόμιμα ποιήσας πρὸς ημᾶς ἐνθάδε
35 ἐλθὼν ἀγαγών τε τὴν ἀδελφὴν ἐπιμένει
τὸ χρέος ἀπεργαζόμενος.

ΓΕΤΑΣ

ἡ Πλαγγὼν δὲ τί; [85]

ΔΑΟΣ

μετὰ τῆς ἐμῆς κεκτημένης ἐργάζεται
ἔρια διακονεῖ τε.

ΓΕΤΑΣ

παιδίσκη;

ΔΑΟΣ

πάνυ —

Γέτα, καταγελᾶς;

ΓΕΤΑΣ

μὰ τὸν Ἀπόλλω.

34. τὰ νόμιμα: including the funeral feast, sacrifice, tombstone, etc. See I. von Müller, Gr. Privatalt., p. 219 ff.

35. The dactyl in the fifth foot is frequently so formed in Menander that the verse ends in a tetrasyllabic word
υ υ υ υ.

36. ἀπεργαζόμενος: ἀποδιδόντος ἐξ ὀν
εργάσατο, Suid. and Hesych., citing Isaëus. L. and S. fail to record this meaning. The noun is used in the law of Andania in prescribing the punishment of slaves fined for theft, Ditt. Syl.² 653. 77 ἀν δὲ μὴ ἐκτίνει παραχρῆμα, παραδέτω δὲ κύριος τὸν οἰκέταν τῷ ἀδικηθέντι εἰς ἀπεργασταν, i.e. to work off the fine.

37. κεκτημένης: cf. schol. Luc. Dial. meretr. 9. 1 ὡς ἐπίπαν' Ἀττικοὶ ἐπὶ τῶν δεσποινῶν οὐτω κέχρηνται τῷ 'κεκτημένῃ, σταπιώτερον δὲ τῷ 'δέσποινα.' The participial force is no longer felt. The usage goes back to the fifth century, but is especially common in the New Comedy. δέσποινα is used in H. fr. 209 and in E., fr. M, p. 94.

38. παιδίσκη: sc. τις. Spoken in a tone of mock sympathy, *a girl does such things?*

39. Geta's amusement is caused by the tragic seriousness with which Davus recites the trivial hardships of Plangon. Davus has not yet disclosed the true reason for his present distress; see p. 8, above.

ΔΔΟΣ

πάνυ, Γέτα,

40 ἐλευθέριος καὶ κοσμία.

ΓΕΤΑΣ

τί οὖν σύ; τί

πράττεις ὑπὲρ σαυτοῦ;

ΔΔΟΣ

λάθρα μέν, Ἡράκλεις,

[60]

οὐδ' ἐγκεχείρηκ', ἀλλὰ τῷ μῷ δεσπότη
 εἰρηχ', ὑπέσχηται τὸ ἐμοὶ σύνοικειν
 αὐτήν, διαλεχθεὶς πρὸς τὸν ἀδελφόν.

ΓΕΤΑΣ

πῶς ἀρ' εἰ

45 πενθῆρός;

ΔΔΟΣ

ἀποδημεῖ τρίμηνος ἐπὶ τινα

πρᾶξιν ιδίαν εἰς Λῆμνον. ἥκοι γ' ἀσφαλῶς.

[65]

41. **Ἡράκλεις**: the most common oath in comedy. It does not occur in tragedy.

43. Not a legal marriage, since one party to it was a slave, but contubernium. *συνοικεῖν*, and, of the parties themselves, *συνοικεῖν*, may be used of either relationship.

44. *πῶς ἄρα*: *how comes it, then, that*, like *πῶς δῆτα*, cf. Hom. Od. 3. 22 *πῶς τὸ δέ τῷ*; Soph. Phil. 690 *πῶς ἄρα* . . . *βιοτὰν κατέσχεν*;

45. **πενθῆρός**: used by Anaxilas 34 K. of a garment worn in mourning. — The supplements from here on are very uncertain, but may suggest the tenor of the conversation. — **ἀποδημεῖ**: i.e. Laches, whose return will bring matters to a crisis. Gorgias is at home, v. 27. — **τρίμηνος**: the length of Laches' absence helps to explain the

present despair of Davus. If he does not speedily return, Davus' plan on behalf of Plangon will be frustrated; see p. 8 above. On the adj. cf. Diphilus 43. 18 K. *εἰσπέπλευκεν* . . . *τριταῖος*. — *ἐπὶ τινα πρᾶξιν*: cf. Men. Georg., fr. Gen., v. 6 *ἀπόδημος εἰς Κέρινθον ἐπὶ πρᾶξιν τινα*, and Colax, Ox. Pap. III, no. 409, v. 4 *ἐπὶ πρᾶξις τινάς*, Plat. Gorg. 484 D *εἰς τινα ιδίαν ἡ πολιτικὴν πρᾶξιν*. Such business trips furnished a common motive in comedy, see Knapp, *Cl. Phil.* II, pp. 197 ff.

46. An Attic colony was established at Lemnos and many Athenian citizens had business interests there. So Chremes in Ter. Phor. 66. Diniarchus in Plaut. Truc. 91 is there on public business. — **ἥκοι**: *return*, cf. E. 245, Eur. Bacch. 968 *φερόμενος ἥκεις*. Generally with *πάλιν*.

ΓΕΤΑΣ

ἐχόμεθα τῆς αὐτῆς ἐπιθυμίας· πάλιν
σώζοιτο.

ΔΑΟΣ

χρηστὸν τοῖς θεοῖς θῦσαι· τάχ' ἀν
δύνησις εἴη.

ΓΕΤΑΣ

πολὺ πρεπόντως καὶ καλῶς

50 φρονεῖς. ἐγὼ γάρ καὶ πένης ὡν σφόδρ' ἀν ἐρῶν
θύσαιμ' ἄλις, νὴ τὸν Πόσειδῶν, τοῖς θεοῖς.
ω̄ ξυλοφόρ', εἰς θυσίαν σὺ δεῦρο φέρε ταχὺ^[70]
πλῆθος ξύλων.

ΔΑΟΣ

οὐπώποτ' ἡράσθης, Γέτα;

Fr. 345

ΓΕΤΑΣ

οὐ γάρ ἐνεπλήσθην.

47. ἐχόμεθα: *cling to*, cf. Thuc. 1. 140 τῆς μὲν γράμμης, ὡ̄ Ἀθηναῖοι, δεὶ τῆς αὐτῆς ἔχομαι, Plat. Legg. 898 B ἔχεινοι δὲ ὡ̄ τοιούς δέσφαλούς πείσματος. — πάλιν: = οἰκαδε, cf. Plat. Theaet. 142 C ἀπιώτης πάλιν.

48. σώζοιτο: often implies motion, when the goal is expressed in the predicate (here πάλιν), as in Soph. Trach. 610 εἰ ποτ' αὐτὸν ἐς δύμους ἔδοιμι σωθέντα, Xen. Anab. 8. 6. 18 σώζοισθε τε δέσφαλος δτοι θέλει ἔκαστος, cf. Thuc. 7. 70. 7 περι τῆς ἐτὴν πατρίδα σωτηρίας. — χρηστόν: sc. ἔστι, = βελτιστον. Cf. Aristoph. Eccl. 219 εἰ πού τι χρηστῶς εἰχεν. The word is rather formal here, *it were an excellent plan*.

49. Cf. Eur. Bacch. 473 έχει δ' θνητοῖς τοῖς θύουσιν τίνα; and P. 705.

50. ἄραν: *if I were in love*.

51. ἄλις: implying abundance, like δαψιλῶς. So Od. 16. 231 χρυσόν τε ἄλις,

and Eur. Med. 1107 ἄλις βιοτόν θ' ηὔρον, and ἔξαρκοντως in Aristoph. Ran. 377.

52. Geta pretends to call a wood-carrier from among the spectators, in order that the idea of Davus may be put into effect at once. When a sacrifice is actually to be performed in sight of the spectators some one is usually asked to fetch firewood from within the house, as in Aristoph. Thesm. 726 ff. ἐκφέρειν τῶν ξύλων, and Men. Perinthia, Ox. Pap. VI, no. 855, v. 8 — in both cases a human sacrifice. For the sacrifice in Aristoph. Pac. 1023 ff. the fagots are already at hand. Addresses to the spectators are not uncommon in the New Comedy, see on P. 51.

53 f. If the quotation belongs in this immediate context, the question of Davus must have been suggested by the light-hearted way in which Geta treats his passion (cf. ἐρῶν). “*Can it be,*

OTHER FRAGMENTS

ZENOBIUS 5. 60

ΗΡΩΣ ΘΕΟΣ

οὐκ εἰμὶ τούτων τῶν ων ἡρώων κακῶν

Fr. 209

ΔΑΟΣ

δέσποιν', Ἐρωτος οὐδὲν ἵσχυει πλέον,
 οὐδὲ αὐτὸς ὁ κρατῶν τῶν ἐν οὐρανῷ θεῶν
 Ζεύς, ἀλλ' ἐκείνῳ πάντ' ἀναγκασθεὶς ποεῖ.

Fr. 210

ΔΑΟΣ

ἐχρῆν γάρ εἶναι τὸ καλὸν εὐγενέστατον,
 τούλευθερον δὲ πανταχοῦ φρονεῖν μέγα.

Fr. 211

ΜΥΡΡΙΝΗ

ώς οἰκτρόν, η τοιαῦτα δυστυχῶ μόνη,
 ἀ μηδὲ πιθανὰς τὰς ὑπερβολὰς ἔχει.

Geta, that you never were in love?" "No, for I never had a full belly." The *οὐ* in the answer carries with it the *πώποτε* of the question. On the sentiment cf. v. 17. The love-sick reaper in Theocr. 10. 7 similarly asks his mocking companion *οὐδαμὰ τοι συνέβα ποθέσαι τὰ τῶν ἀπεβυτῶν;*

Zen. 5.60. For the proverb quoted by Zenobius, with a reference to Menander (459 K.), see above, p. 5, note. Cf. the prologue of Elenchus (Men. 545 K.), which probably began "Ἐλεγχός εἰμ' ἐγώ, δ φίλος Ἀληθεία τε καὶ Παρρογία.

Fr. 209. Davus seems to be pleading the cause of Plangon before Myr-

rhina. — *πάντα*: *anything and everything*, cf. Soph. O.C. 761 ὡ πάντα τολμῶν. The notorious weakness of Zeus furnishes a standing excuse for erring lovers both in tragedy and in comedy, cf. S. 418 ff.

Fr. 210. *εὐγενέστατον*: the supreme quality of noble birth is *τὸ καλόν*. *No-blesse oblige.* The words are those of a slave, see Geffken, Stud. z. Men., p. 17.

Fr. 211. *οἰκτρόν*: sc. ἔστι. — *η*: *that I*, cf. Men. 100 K. *γέλοιον, ὃς . . . σιωπᾶς*. Probably the words of Myrrhina after her discovery that Gorgias and Plangon are her children and that Plangon is in trouble, cf. *ἐδυσχέραινε* of the

Fr. 213

πεφαρμάκευσαι, γλυκύτατ', ἀναλυθεὶς μόλις.

Fr. SABBATICUM

ГОРГИАΣ

ιννὶ δὲ τοῖς ἐξ ἀστεως
κυνηγέταις ἥκουσι περιηγήσομαι
τὰς ἀχράδας.

PAPYRUS Fr. O

SOPHRONA, MYRRHINA, LACHES (?)

ΣΩΦΡΟΝΗ

ἔτη γ' στιν ὀκτὼ καὶ δέκ'

ΜΤΡΠΙΝΗ

οὐ μὲν οὖν σαφῶς¹

οἰσθας σὺ τοῦτ', ἔστω δὲ τῷδ' αὐτῷ λέγειν
ὅπως τὸ πρᾶγμα γίγνεται.

— ιος ὁν οὐ πως — — — —

ο¹

[Lacuna of ca. 31 vv.]

PHEIDIAS, MYRRHINA

ΦΕΙΔΙΑΣ

"έχει"

ταύτης ἔρως γε, νὴ Δί', ὁ γύναι, μ' ἔτι.
ἀπιστος οὖσ" ἔστηκας;

ο²

hypothesis and see p. 4 above. All this had to be kept secret from Laches (*μένη*).

spell of love again, though scarce purged of the malady. The gloss recurs in the Berlin Photius.

Fr. 213. These words may be addressed by Sangarius to his master Pheidias. — *ἀναλυθεὶς*: a medical term, *purged*. The figure in *πεφαρμάκευσαι* is of a love potion. *You are under the*

Fr. Sabb. Quoted in the Lexicon Sabbaticum (St. Petersburg, 1892), p. 4. Gorgias seems to be speaking.

Pap. fr. O. This seems to be a portion of a conversation from the last act

ΜΤΡΡΙΝΗ

οῖα γὰρ λέγεις·

ταῦτὴν γαμεῖς;

ΦΕΙΔΙΑΣ

γῆμαι δέδοκται μοι πάλαι.

ἡμῖν δὲ πίπτει, νὴ Δί', εὐ γ', ὁ Μυρρίνη·

— — — τὸν ποιμέν', ὃς βληχώμενον

Fr. 212

χοῦς κεκραμένου

οῖνου· λαβὼν ἔκπιθι τοῦτον.

Fr. 214

εὖ ἵσθι, κάγὼ τοῦτο συγχωρήσομαι.

Fr. 215

τῶν δέ παιδισκῶν τινι

δούς.

Fr. 216

ὁ δυστυχής, εἰ μὴ βαδιεῖ.

of the play, in which it is disclosed that the man at whose hands Myrrhina had suffered violence eighteen years ago is none other than Laches himself. In this case the third person present would be Laches.

The speakers on the verso seem to be Pheidias and Myrrhina. Pheidias avows his constancy to Plangon and his purpose to marry her, now that the obstacles of her supposed humble birth and poverty are removed.

ΕΠΙΤΡΕΠΟΝΤΕΣ



THE EPITREPONTES

Fourteen of the thirty-two pages of the Cairo papyrus belong to a comedy which was readily recognized by M. Lefebvre as the Epitrepontes of Menander, through the recurrence of quotations in the text. The list of characters, the hypothesis, and the initial scenes of exposition are lost, as well as considerable portions from the middle of the play; but so much remains that we are able in the main to identify the characters, to determine their relations to each other and the situation in which each one finds himself, and to follow the outlines of the plot from the beginning to the end. We miss, of course, many passages of Menander's inimitable dialogue and monologue, and can only guess at several important details of the technique of complication and dénouement; but, thanks to the poet's skill in weaving the strands of the plot into the texture of the whole play, the extant portions contain a sufficient number of allusions to the lost scenes to enable us to gain a fair understanding of the whole.

The title is not in any sense descriptive of the play as a whole, but is derived from a particular scene which the poet elaborated apparently with especial satisfaction. The "arbitrants" are two slaves, Davus and Syriscus, who chance to meet each other and become engaged in a violent dispute. It appears that Davus, a shepherd (v. 39), had found an exposed infant a month before, and trinkets, *ἀναγροπίσματα*, that its unknown mother had caused to be placed with it. The day following his discovery he had met Syriscus, a charcoal burner (v. 40), to whom he had related the finding of the child, but had not mentioned the trinkets. The child was given over to Syriscus, at his own request, to rear as his own. After a time Syriscus learned about the trinkets and felt that Davus had defrauded him by retaining them. So when they meet on the present occasion Syriscus demands them as rightfully his property. Davus repudiates the claim. A proposal is made to submit the matter to

arbitration. Like the two herdsmen in Theocritus (5.64) they call upon the first man they see to adjudge their dispute. First one and then the other pleads his cause, as if disputants before an Athenian judge. The judge decides that the trinkets go with the child, and that, since Davus had attempted to defraud it of its property, he had forfeited his claim to both the child and the trinkets.

By this device the trinkets, by means of which the child's parents are to be discovered, are brought into the possession of Syriscus. His presence on the scene at this time also naturally brings him into relation with Onesimus, the slave of the child's father.¹ While Syriscus and his wife are examining the contents of the wallet, Onesimus, who happens to be near, recognizes a ring that his master Charisius had lost ten months before under suspicious circumstances. Now Onesimus has a passion for knowing everything (see fr. 850, p. 118) that pertains to his master. His interest in ferreting out the history of this ring leads at first to the discovery that complicates still more his master's situation, and later to the disclosure that brings happiness to his master and mistress. The arbitration scene is thus of capital significance in preparing the way for all that is to follow. Though the two disputants are of little importance in the sequel (Davus disappears from view entirely), Menander showed the true poet's instinct in naming his comedy from the distinctive prelude. The scene was justly celebrated in antiquity.²

The leading persons in the drama and their traits are readily discerned. A preliminary survey of these chief characters will assist us in our study of the plot.

Davus is a rustic whose first instinct is to look well to his own rights, but withal so stupid as not at first to see the danger of committing his case, with its moral implications, into the hands of an impartial arbitrator. His character as a sullen, unenlightened bumpkin is fully revealed in the moment of his defeat. His rôle in the play is similar to that of a *πρόσωπον προτατικόν*, in that he has no connection with any of the chief actors and that he disappears after

¹ The fact that the arbitrator is the child's own grandfather is of no importance for the plot; but it is a neat instance of comic irony to cause the disagreeable Smicrines to assist in this way at his own discomfiture.

² See the references in Kock, C.A.F., III, p. 50.

the arbitration scene. But as the original possessor of the infant and the present possessor of the *γνωρίσματα* he assumes for the moment an important position. And if, as seems probable, he participated in the exposition scene at the beginning of the play, the poet, by making the foil to Onesimus in that scene one of the leading characters in the arbitration scene that followed, not only avoided the rather mechanical device of a *πρόσωπον προτατικόν*, which he seems to have employed but rarely (Geta in the *Hero* is the only known ¹¹¹ instance in Menander), but also through him knit the prologue closely to the second act.

Syriscus is in the service of Chaerestratus, who owns one of the houses represented on the scene. This connection is serviceable only in furnishing a plausible motive for his meeting with Davus in this place, and in bringing the trinkets and the baby to the scene of action. Although Syriscus is of little consequence in the plot after the baby and the ring have for the moment passed into the sphere of influence of the other actors, the poet contrives that he shall remain as long as necessary by delaying the arrival of Chaerestratus, to whom Syriscus is to make his monthly settlement (v. 163). This errand is probably not accomplished within the time of action of the play; in that case Syriscus disappears from view after v. 246. The personal qualities of Syriscus are adequately sketched by the poet. He is a straightforward and honest sort of man. He took the child without counting the cost of its maintenance as Davus had done. He has the child's interests in view when he lays claim to the trinkets, but we also feel that he has not lost sight of their possible intrinsic value. A plausible talker, he is clearly proud of his gift of speech. The patronizing air with which he appeals to precedents in tragedy (vv. 108 ff.) is amusing. He is also a cheerful litigant. An arbitration is an opportunity to display his skill in argument, and he is ready to arbitrate every question against all comers, naively confident of the outcome (v. 201).

Onesimus is the slave of Charisius, his young master (v. 176). His importance in the plot is thereby determined, but the direction which his activity takes depends upon his personal characteristics. They are, in the main, an insatiable curiosity (v. 170, fr. 850, p. 118) and an irresistible tendency to meddle in other people's

affairs (vv. 211, 356). His loyalty to his master (fr. 581, p. 99; v. 772) relieves his meddlesomeness of the motive of malice.¹ He does not intend to make mischief, and when mischief results he is sorry. But, after all, his regret is caused chiefly by his fear of the consequences to himself (vv. 205, 356). It was through his curiosity that he discovered the secret of his mistress. By thoughtlessly revealing this to Charisius he destroys the happiness of the household. He is not so much concerned to right this wrong as to save his skin (vv. 212, 686). Though he is not without sympathy for his mistress (v. 350), he is afraid of a reconciliation between her and Charisius, lest he, the cause of the trouble, shall suffer for his tattling (v. 208). He loves intrigue (v. 250 ff.), but lacks the courage and the brains to frame up a plot and carry it through. Hence his dependence upon Habrotonon, on whose adroitness is staked all his hope of success. And yet he cannot rid himself of suspicion of her (v. 323). When success finally crowns her efforts, his boldness and self-confidence are restored. Toward Smicrines, whom he has feared so long as the outcome was in doubt (v. 363), he now becomes insolent (vv. 866 ff.).

In short, in the character of Onesimus we have a notable creation of the poet. Unlike the depraved, cunning, complaisant, and wholly selfish slave with which Plautus and Terence have made us familiar, we have in him a natural person of ordinarily decent instincts and of ordinary weaknesses, whose good and bad qualities, both of the every-day sort, are brought out logically and naturally in situations that are never strained or overwrought. Onesimus is a person to be scolded and then forgiven — a thoroughly life-like character.

The character of Smicrines, the father of Pamphila and father-in-law of Charisius, is disclosed by his name, which in the New Comedy and in the literature based upon it (see Kock, C.A.F. III, pp. 25, 37, 50) stands for an old man δύστροπος καὶ δύσκολος by disposition (Alciph. Ep. 3. 7 Sch.). Menander gave the name to the leading person in his Dyscolus, probably the original of Plautus' Aulularia.² In the Epitrepones, as in the Dyscolus, Smicrines is not only a

1 The πεπλεύτος of Theophrastus Char. 13 speaks and acts μετ' εὐνοίας.

2 Geffken, Stud. zu Men., pp. 1 ff. The miserly Smicrines to whom Choricius refers in Apol. min., ed. Graux, Rev. de Phil. 1877, p. 288, is the character in the Dyscolus.

mean, grouchy, and disagreeable person; he is also a miser, *φιλάργυρος*. The two traits, meanness and miserliness, naturally go together. Menēdemus, the self-tortmenter in Terence's *Heauton*, is described (v. 526) as *pater avidus misere atque aridus* (cf. Plaut. *Aul.* 297, of Euclio, *pumex non aequest aridus atque hic est senex*). The *σμικρόλογος ἀνήρ* is selfish as well as petty. We are told (schol. ad Hom. *Od.* 7. 225) that Smicrines in the *Epitrepones* is like Odysseus when he expresses his longing for "possessions and household," *προτάσσει τῶν φιλτάτων τὴν κτῆσιν*. The reference is to Smicrines' willingness to sacrifice his daughter's happiness to a merely pecuniary consideration, the recovery of her dowry. This end can be attained only by her leaving her husband, and when she refuses, Smicrines plans to take her home by force. The gibes of Onesimus at the old man's mean (*χαλεπός*, v. 867) and calculating (*λογιστικός*, v. 869) disposition and at his eagerness to get back the dowry (v. 867, cf. v. 853) leave no room for doubt that from his first appearance in the first act Smicrines had harped upon the extravagance of his son-in-law, and upon his own fear, not of the moral downfall of the young man, but of the dissipation of the marriage portion. His surly nature is seen even in the arbitration scene. Nobody likes him, and his utter discomfiture in the last act stirs no feeling of sympathy for him.

It may no longer be regarded as doubtful that Chaerestratus, whom Syriscus in v. 190 speaks of as his master, has a speaking rôle in the play. The name is restored with certainty in v. 770, where he is addressed as present. His was apparently a minor rôle, but he appeared in at least two scenes, as will be seen below. Is he the father of Charisius, as Robert and van Leeuwen assume, or simply a friend, as Legrand and Croiset believe? It has seemed to those who support the latter view that if Chaerestratus is the father, his slave Syriscus should have recognized in Onesimus a fellow slave (v. 174). But Syriscus is employed as a charcoal burner in the forest, whence he comes once a month to the village to pay his dues, while Onesimus, who is attached to the person of his young master, Charisius, is a member of another household. It is not strange that they do not know one another. It is true that Syriscus and Onesimus stay at the same house, which belongs to Chaerestratus (v. 194), but

this house, as we shall see, is not the domicile of Chaerestratus, who lives in the city. The conditions are better satisfied if Chaerestratus is the father of Charisius. Onesimus constantly refers to Charisius as *τρόφιμος*, erilis filius. In vv. 770 ff. he pleads with Chaerestratus to reward Habrotonon; it would naturally be the father of Charisius who would be expected to give the money with which she should buy her freedom. The glimpses which we have of his rôle in the play suggest the indulgent father, a proper foil to Smicrines.

~~charisius~~ (The music girl Habrotonon¹ is one of Menander's most attractive characters. In her we see, not one of the depraved and heartless courtesans of the New Comedy, but a still unperverted slave girl, who less than a year before was innocent of all thought of wrong (v. 261). Her owner has now driven her to a life of shame, and though her native delicacy has suffered by the associations into which she has been thrown, a kind fortune has kept her from degradation.² Her heart is now set on winning her freedom (v. 324), and with this end in view she employs all her powers of cunning and persuasion, so that in the end it can be said that she is chiefly responsible for the happy outcome (v. 774). Though she is willing to deceive Charisius in order to learn the truth, she declines, on the basis of a mere suspicion, to involve the honor of the girl whose guilty secret she may betray by a premature step (vv. 283 ff.). For Charisius she is heartily sorry (v. 220). Toward the helpless baby her heart goes out in genuine tenderness (vv. 249, 638). Her first instinct is to save the child from a slavery to which it was not born; the reward which may possibly be hers if she finds its parents comes to her mind as a secondary consideration. All in all, Habrotonon stands out as one of the few genuine women of the better sort portrayed in Greek comedy.

Charisius is portrayed as a young man of high principles and of exemplary life (vv. 693 ff.), except for his lapse from virtue the year before — an episode which he seems strangely to have forgotten until he is confronted by the evidence of his error in the

¹ It is a class-name. No decent Athenian would name his daughter Habrotonon.

² Her relations with Charisius, of only two days' duration, have been pure (v. 228). Menander may have made it clear somewhere that this is the first time her owner has made such a disposition of her (cf. v. 848).

person of his child. He has rather prided himself hitherto upon his blameless character. His superior bearing has made him offensive to his mean father-in-law, who calls him "that lofty fellow" (v. 528). When he discovers the secret of his young wife, whose innocence of intentional wrong he knows, he finds it impossible to live with her longer. At this point Menander differentiates Charisius from the ordinary run of young men in comedy. Charisius adopts the usual course, it is true, of resorting to wine and women. He summons a number of boon companions, with whom he spends his days and nights in riotous living. He engages the company of an expensive music-girl. His goings-on are soon the talk of the community. But this proves to be the very object which he has in view — wide-spread gossip. His is no moral breakdown. His distress is genuine, as his love of Pamphila is sincere. He is not trying to drown his sorrow in wine, nor *γυναικί γυναικα ἔξελαίνειν*, but, rather to gain such notoriety for the extravagance of his life that his avaricious father-in-law will be eager to have his daughter take the step that will dissolve the union and rescue the imperiled dowry. But why does Charisius, with his severe standards of conduct, find it necessary to embark upon such a course? In the first place because of his love and respect for his wife; he would spare her, if possible, the shame of a public repudiation. He prefers to give her cause for divorcing him rather than to expose her before the world. In the second place, he has no doubt given her his word not to reveal her secret, as Pamphilus in the *Hecyra* of Terence in a similar situation promised Philumena's mother:¹ *pollicitus sum et servare in eo certumst quod dixi fidem* (v. 402). But, since it seems to him impossible in the future to live with her as his wife, he lays his plans to bring about a separation in another way. Pamphila, he knows, will cling to him, will accept any humiliation rather than leave him. He therefore depends upon the avarice of Smicrines to force her to this course. In the end, though his pride is crushed by the humiliating disclosure of his

¹ Pamphilus reports her entreaty (vv. 387 ff.): "te obsecramus ambae, si ius, si fas est, uti advorsa eius per te tecta tacitaque apud omnis sient." So Charisius probably reported somewhere his promise to Pamphila.

own greater sin, his generous consideration of his wife in this respect is unexpectedly rewarded by their reconciliation.

Like Philumena in the *Hecyra* and Plangon in the *Hero*, *Pamphila*, the wife of Charisius, seems to have had no speaking part in the play. And yet her character stands out clearly. The innocent victim of a cruel outrage, her happiness seemed assured by marriage to a man whom she fondly loved and who loved her in turn, and fortune at first favored her in that her husband was absent from home when the child of her shame was born. Then the meddling slave discovered and betrayed her secret. She tries to win her husband back by patiently enduring his apparent unfaithfulness. She stubbornly resists her father's demand that she leave him and save the dowry. So sordid a motive made no appeal to her. The keynote to her character is found in her noble answer to her father, which filled Charisius with shame and remorse when he overheard it: "I came to him the partner of his life; in truth I cannot now consent myself to flee the sorrow that has come."

Sophrona is a useful but not an important character. As the confidential maid of Pamphila, who had accompanied her at the *Tauropolia* and had assisted at the birth and exposure of the child, she is the link between the past and the present. She is therefore essential to the discovery by Habrotonon that Pamphila was the victim of the violence of Charisius the year before, and now is the mother of his child.

The part of the *Cook* is almost entirely lost from our present text. There is evidence of his participation in only one scene (vv. 393 ff.), though it is extremely probable that he appeared in a later scene also. The cook's rôle in the Middle and New Comedy, so far as we may judge from the fragments and from Plautus, was always a subordinate one. His presence merely afforded a diversion. We have the testimony of Athenaeus (659 B) that in the *Epitrepones*, as in most plays, the cook was introduced as a fun-maker, *orkoptukos*. The reference can hardly be to the short scene, of probably less than thirty lines, in the third act, where some one seems to berate the cook for his tardiness in keeping his engagement.¹ The object of the scene seems rather to be so to enrage

¹ Some have supposed that the Cook was one of the interlocutors in the prologue, but this can hardly have been the case. To judge by the general

Smicrines, who witnesses the interview, by the ocular demonstration of the extravagance of his son-in-law's course of life, that he will be more disposed than ever to bring about a separation. According to this view the scene of the jesting cook to which Athenaeus alludes was reserved for the early part of the fourth act. The three extant quotations are to be assigned to this scene. In it the cook comes out of the house and gives an amusing account of the confusion that reigns within.

Between the second and the third acts (after v. 201) the papyrus indicates by the word *Xopoū* a performance by a chorus. The personnel of this chorus is indicated a few lines before (v. 195), where we are told that the guests are arriving at the house in which Charisius is about to give a banquet. It is probably these guests who annoy Habrotonon when she is about to leave the house (v. 213). Later in the play, if the St. Petersburg parchment fragment is rightly assigned to the Epitrepontes, the chorus is further designated as a crowd of drunken youth, and *Xopoū* is written after the third act. It is probable that the chorus gave performances of singing and dancing after the second, third, and fourth acts, withdrawing into the house at the conclusion of each performance. Its members take no part in the dialogue or in the action.

The view that is here advanced as to the characters and the motives which actuate them is derived chiefly from the Cairo papyrus.

- o But one element in the plot, and that the most striking one,—the chivalrous nature of the conduct of Charisius toward his wife and the real reason of his present apparently dissipated life,—is directly suggested, not by the papyrus fragments, but by an interesting parchment fragment of Menander which the present editor

characteristics of the type, he would have been a very unsuitable person to elicit from Onesimus a recital of the situation in the household of Charisius. The cook, wherever he appears, dominates the scene with his own professional concerns, except in subordinate scenes in which his person is of minor interest. He has curiosity, indeed, but only about the details of the entertainment for which he is to cater, never about a purely domestic situation. In Plautus the cook never appears in the exposition scenes. It is better therefore to infer from v. 165 that the dramatic motive for the appearance of Onesimus in the prologue was the need of summoning a cook from the city, and that the cook was very tardy in arriving.

believes to belong to the Epitrepones and has incorporated in the text (pp. 94 ff.). An account of this fragment must be given to justify the interpretation here adopted.¹

In the year 1855 a Russian palaeographer and collector, Bishop Porfiri Uspenski, found somewhere in the Orient three strips of parchment covered with Greek writing that had once been used in the binding of a book. They were shown in 1862 to Tischendorf, who copied the recto of two of them and sent copies to Cobet, who recognized in the writing verses of Menander. On the death of the Bishop the strips were deposited in the Imperial Public Library of St. Petersburg, where they lay unnoticed until 1891, when Jernstedt published the writing on their verso side and republished that on the recto. It has since been shown that both sides of one of the strips contain lines from Menander's *Phasma* and that the third strip is from his *Canephorus*. As to the interpretation and assignment of the recto of the strip in which we are at present interested (2 a, p. 94 below) there has been much dispute, although Cobet's judgment that the verses are Menander's has found general acceptance. The verso, however, which Jernstedt published, seemed to van Leeuwen in his second edition of the Cairo Menander to contain verses from the Epitrepones, and he printed it as a portion of the first act. It is highly probable that if the verso contains verses from this play the recto does also.

Six different persons are indicated in this fragment. First of all there is the speaker of vv. 1-15, 19 f., and 24 b ff., and then the person whom he is denouncing. The latter is wasting money in drink and on a music-girl; he is living apart from his wife, who brought him a large dowry. The description fits Charisius, who is mentioned by name in v. 32. The *ψάλτρια* would be Habrotonon. The speaker would be Smicrines, whose mean and calculating disposition is accurately portrayed throughout, and especially in the allusions to the dowry and in the calculation of the other's extravagance. In v. 17 he is referred to as the father of a certain woman, and in v. 26 he himself alludes to his daughter, whom he is about

¹ For a full discussion of the plot, with reference to the parchment, see *Am. Jour. Phil.* xxix (1908), pp. 410 ff.; and, with reference to the text, *ibid.* xxx (1909), pp. 25 ff.

to see in order to take measures against the offending person. This daughter would be the neglected wife Pamphila. In v. 16 another person is addressed as Chaerestratus.¹ It is he who participates in the following dialogue. We see in v. 31 that he is the owner of one of the houses in the scene, precisely as is Chaerestratus in the Epitrepones. He is also concerned in protecting Charisius against his denouncer. The fifth person accompanies Chaerestratus when he enters and when he departs to see Charisius. The familiarity with which he addresses Chaerestratus suggests the slave, and in vv. 36 ff., after the choral interlude, a slave avows his loyalty to his master. The character fits Onesimus. Lastly, the chorus of drunken youth (vv. 33 ff.) is consistent with the crowd of banqueters which is gathering as guests of Charisius in v. 195. All these seven characters coincide perfectly with the corresponding characters in the Epitrepones, both as to the traits which distinguish them, so far as they are revealed in the parchment, and as to the situations in which they are placed with reference to each other; and the two proper names that are mentioned also coincide. The correspondences are striking and seem to be too numerous to be put aside as mere coincidences.

If then the St. Petersburg parchment contains portions of the Epitrepones, from what part of the play does it come? It cannot be from the first act, for in the middle of the second act (v. 161) Chaerestratus has not arrived, and the chorus of drunken youth, if they were the guests of Charisius, are spoken of in v. 196 as arriving or about to arrive. The state of rage in which we find Smicrines points rather to the end of the third act, after he has heard in the city further details about the conduct of Charisius. Onesimus expressly says of him in v. 361 that he is in a very agitated state of mind.

Among the papyrus fragments which M. Lefebvre found are two shreds, R and M, which contain meager portions from the beginnings and ends of verses. R is certainly from the Epitrepones, for it contains part of a certified quotation. In this edition it has been

¹ Tischendorf's copy gave $\chi\alpha\rho\omega$, which has caused much trouble. But the photograph shows clearly the inner curve of an ϵ or an \circ after ρ on the very edge of a hole in the parchment.

placed near the beginning of the fourth act.¹ Smicrines must have appeared early in the fourth act, and in a state of mind similar to that in which we find him at the end of the third act. He comes from his interview with Pamphila, in which she absolutely refused to obey his command to leave her husband and demand the return of the dowry. When he takes his leave, it is with the determination to return and carry Pamphila home by force (cf. *τὸ ἀρπασμα*, v. 870). The case of M is less certain. A number of isolated words strongly suggest situations in the Epitrepones, but the remains are too meager alone to constitute proof of identity. But among the quotations from Menander is one which contains the names of Onesimus and Habrotonon; it certainly came from the prologue of this play, as Croiset saw. Now the ends of two verses in M² seem to coincide with the line-ends of this quotation. In the quotation, it is true, we have the accusative *ψάλτριαν*, in the papyrus the genitive *-τριας*. But the verse is not quite correctly quoted (it is metrically faulty), and the most obvious restoration of the verse restores the genitive.³ If a reexamination of the papyrus reveals nothing that forbids the identification, M is to be assigned to the prologue of the Epitrepones.

We are now prepared to consider the plot of the play. Ten months before the action of the play begins, Pamphila, the daughter of a rich Athenian, Smicrines, took part in the celebration of the Tauropolia, an all-night festival for women in honor of Artemis. Her maid Sophrona accompanied her. During the evening she strayed from the crowd, was seized and violated by a young man unknown to her. In the struggle she drew a seal-ring from his finger.⁴ A lute-girl, Habrotonon, who was playing as the girls danced,

¹ I formerly brought R into connection with the St. Petersburg fragment, because in R Smicrines seems to be fully aware of the conduct of Charisius and rages against him as in that passage. But the space between the recto and verso of the St. Petersburg fragment is barely sufficient to admit R; and a long tirade by Smicrines before he has had confirmation of the report which he had received about Charisius, and especially before he has interviewed Pamphila, would seem less appropriate than after Pamphila has rejected his advice.

² See note on fr. 600, p. 47. For a full discussion of the question see *Am. Jour. Phil.* xxix (1908), p. 426.

³ Cf. Ter. *Hec.* 829, (*Pamphilus*) *dicitque sese illi anulum, dum luctat, detraxisse.*

noticed Pamphila when she returned to the company disheveled and in distress; but she did not know who the girl was, and at the time did not interpret the incident. Four months later Pamphila was given in marriage, with a generous portion, to Charisius, the son of a rich Athenian, Chaerestratus. They went to the country to live. The two were devotedly attached to each other. Five months after their marriage (v. 904), presumably during an absence of Charisius, a child was born to Pamphila. It was given to somebody, doubtless Sophrona, to expose, and with it was laid a wallet of trinkets, including the seal-ring of its father. The child was found by Davus and by him given, as we have seen, to Syriscus, but without the trinkets.

In some way¹ Onesimus discovered the secret of his mistress, and on the return of Charisius about a month afterward (v. 26) promptly betrayed it to him. We can imagine the grief and anger of Charisius. Pamphila no doubt explained the circumstances of her betrayal at sufficient length to prove her innocence. However this may be, nothing was said that suggested to him the possibility of his own responsibility for his wife's trouble.² Though he felt that he could not overlook the matter nor live with her longer, he decided not to repudiate her. It is probable that he requested her to leave him and that she refused to do so; and also that he agreed not to divulge her misfortune to others.

The action begins on the third³ day (v. 223) after this disclosure. We find Charisius living apart from his wife (p. 95, v. 10), in a house next door to his own (p. 98, v. 31). He has secured from a leno an expensive music girl, Habrotonon, with whom he is ostentatiously living. There too he is carrying on a series of lavish entertainments. Yesterday he gave a banquet (v. 166), and another is being arranged for to-day. Onesimus, who has just been to the city⁴ to engage a

¹ By noticing the visit of the midwife, as in the *Andria* of Terence, or by hearing the cries of travail, as in the *Hecyra*?

² In the *Hecyra* Pamphilus is told only this much (v. 383): *nam vitiumst oblatum virginis olim ab nescio quo improbo.* Any further details would have aroused his suspicions.

³ Or was he on his way to the city? If so, he returns thence at v. 165. But it seems more probable that at the close of the first act he enters the house of Chaerestratus, from which he reappears at v. 165 complaining about the tardiness of the cook.

cook, meets Davus. The conversation which ensues between the two slaves serves as the exposition. The action is set in motion by the arrival of Smicrines from the city soon after the departure thither of Davus. Though Smicrines has knowledge of the excesses of Charisius, he has not yet wrought himself into a rage about them, but speaks as if there were a prospect of a reconciliation between his daughter and her husband (M¹, v. 11). This is the motive of his presence now. After a conversation with Onesimus he enters his daughter's house, Onesimus that in which his master was staying. Then comes the arbitration scene at the beginning of the second act.

By the decision of the arbitrator the trinkets are given over to Syriscus. As he looks them over Onesimus appears, recognizes the ring as that of Charisius, and takes possession of it. The wife of Syriscus meanwhile withdraws with the baby into the house. Onesimus is at a loss to know what to do with the ring. His master is already angry with him for his meddling. To show him the ring, he later explains to Syriscus, before knowing the mother of the child, would be to cast upon him, without adequate proof, suspicion of being the child's father. Habrotonon chances to overhear this conversation. She calls to mind the girl whom she had seen in distress at the last Tauropolia. Perhaps this girl was the mother, Charisius the father. But before attempting to find the mother Habrotonon must be certain that the ring came into the possession of the child's mother directly from Charisius. She proposes, therefore, first to learn from the wife of Syriscus where she got the child, and then to wear the ring in the presence of Charisius. When he questions her, she will tell the story of the episode at the Tauropolia as if she herself were the wronged girl. Having thus drawn from Charisius an admission of the truth, she will show him the child. Of course he will believe her to be its mother, but she promises to undertake a search for the true mother as soon as she is sure that the time and place and circumstances all point to the girl whom she had noticed at the festival. The reward for which she hopes is her freedom. When Habrotonon goes in to talk to the wife of Syriscus, Smicrines arrives in a towering passion. He has heard in the city the whole truth about the extravagant life of Charisius, and he now sees with his own eyes the elaborate preparations which are making for the day's

entertainment. He is resolved to put an end to such a waste of money by taking his daughter home and demanding the return of the dowry. Chaerestratus protests in vain.

We have reached the crisis in the action. Charisius seems almost to have succeeded in his object, namely, by a lavish waste of money to cause Smicrines to second his own efforts to induce Pamphila to leave him, since she will not go of her own accord. Habrotonon, on the other hand, is following out a plan which, if successful, will convict Charisius of a fault far more serious than that which he lays at the door of Pamphila, but which, nevertheless, will restore Pamphila to him. If Smicrines, on the other hand, succeeds in his plan, Habrotonon's discovery of the mother of the child will come too late to bring happiness to the household.

Two questions arise at this point which our fragmentary text does not explicitly answer. Does Smicrines know that his daughter has borne a bastard? It seems hardly possible, else he would not be so arrogant in his attitude toward Charisius. Philumena's father in the *Hecyra* is for a long time kept in ignorance of the fact that his daughter has borne a child, and then is led to believe that her child is the acknowledged son of *Pamphilus*. The second question is: Do Smicrines and Pamphila, at the time of their interview, know Charisius to be the father of a child? It has been generally assumed that they do, and Pamphila's conduct has been interpreted accordingly. But the sequence of events, as made clear by the extant text, renders this assumption impossible. At the end of the third act no one knows the fact, though Habrotonon and Onesimus suspect it. Smicrines goes into one house to see his daughter, Habrotonon into the other to see first the wife of *Syricus* and then Charisius himself. The former interview is protracted beyond the time required by Habrotonon for her two errands, for Charisius is able, after seeing her, to catch the last part of Pamphila's reply to her father. There is no possibility of there having been any communication between Habrotonon and Charisius (who alone are enlightened) on the one hand, and Smicrines and Pamphila on the other, before the conversation between the last two is over. Onesimus is in the house with Charisius until v. 663; Sophrona is with her mistress as long as Smicrines is with her. The first person, other than Charisius and Habrotonon, to learn that

Charisius is the father of a child is ^oOnesimus, and he overhears the confession from his master's lips while still within the house (v. 681); and Sophrona is told by Habrotonon in the extant scene (v. 656).

The doubt has been caused, in the lack of the text of the early scenes of the fourth act, by the poet's very ingenious method of narrating simultaneous events. When the fourth act opens, both interviews which are to determine the course of the plot and counterplot are taking place. This was doubtless explained to the audience in the opening monologue of Onesimus. Then there is a period of suspense during the scene that introduces the Cook. In a few moments Smicrines, knowing only that his daughter will not accept his guidance, comes from his visit with her and departs for his home. Sophrona soon comes from her mistress weeping. Through her the spectators are informed of the stormy interview, from Pamphila's point of view; for no doubt Smicrines had avowed his intention of returning to take her home by force. Habrotonon has already had her talk with Charisius, and in a brief scene with Sophrona completes the circle of evidence. We next learn, first from Onesimus and then from Charisius, further details of the conversation, which had ended some time before, between Pamphila and her father, this time from the point of view of Charisius. At the time he overheard the last portion of it he was aware of his own guilt, but Smicrines and Pamphila were debating the divorce without that knowledge. The *ἀνίκημα* of which Pamphila speaks in v. 706 (the Latin equivalent in Hec. 388 is *advorsa eius*) is her own shame, not that of Charisius. The situation is made clear by the use of the future tense in the self-denunciation of Charisius vv. 701 ff. He conceives of Fate as saying to him: "Your wife's unwitting fault you do not brook; but I shall prove thee guilty of like sin. And then all gently will she thee entreat, while thou," etc.

The plot now proceeds rapidly to its dénouement. By the discovery that the child is his own Charisius is placed in a most humiliating and embarrassing position, from which he is soon rescued by Habrotonon, who bluntly tells him, as he is angrily rebuking Onesimus for his interference, that Pamphila is the child's mother. Charisius thereupon returns to his own house and is reconciled with his wife.

The distribution of rewards begins (vv. 769 ff.). Habrotonon of course gets the money to buy her freedom from her owner. Onesimus is forgiven for his meddling, perhaps even rewarded by his freedom and by the hand of Habrotonon in marriage.¹ As for Smicrines, who comes from the city in what is probably the final scene, prepared to take his daughter away by force, he is mercilessly flouted by Onesimus. He is the last to learn the truth, and his enlightenment comes at the moment of his greatest arrogance.

The motives which govern the conduct of Charisius and Smicrines are more intelligible when we consider them in the light of the provisions of the Attic law concerning divorce. If a husband desired to put away his wife he had simply to send her away (*ἀποπέμπειν*) in the presence of witnesses. The witnesses would naturally be informed of the alleged grounds for the action. In all cases of *ἀπότεμψις* the legal representative of the woman recovered the dowry, except, possibly, when the charge was infidelity or, as in the present instance, unchastity before marriage. On this point there is lack of evidence for the classical period, and a difference of opinion among modern authorities²; but it was the practice of other peoples and of the Greeks of Homeric and post-classical times that in such cases the dowry might be retained by the wronged husband. The wife who desired a separation from her husband, on the other hand, was obliged to appear in person before the archon and to file with him a notification of *ἀπόλεψις*, giving her reasons. Whatever the grounds she cited, if the divorce was granted the dowry went back to her legal representative. In the Epitrepontes, Smicrines is concerned only with recovering the dowry. That he may legally demand it his daughter

¹ The insistence upon the purity of Habrotonon (vv. 223, 261) seems to prepare the way for such an outcome. Onesimus stoutly defends her character (v. 772) and admires her cleverness (vv. 308 ff., 340). She has promised to reward him if successful (v. 326).

² On the subject in general see Meier-Schömann-Lipsius, Att. Proc. II, pp. 519 ff.; and Caillemer in Daremberg-Saglio s. Divortium. Menander is cited by the grammarians for his use of the terms *ἀποπέμπειν* and *ἀπολεῖτειν* in their technical legal sense. It seems likely that the source of the citation was this play, for *ἀποτέμπειν* occurs in M², v. 10, and *ἀπολεῖτειν* in v. 354. The motive of *ἀπόλεψις* was used in the plays entitled *Ἀπολεῖτονσα* by Apollodorus of Carystus and Croblylus, and in the Hecyra of Terence (cf. v. 502).

must first leave her husband's house (*ἀπολεῖταιν*). Smicrines' anxiety that the initiative shall proceed from her may be due either to the imminent danger that, if she refuses or delays, the dowry will be dissipated by Charisius, or to the fear that Charisius may take the first step by sending Pamphila away for unchastity and thus retain his legal right to the dowry. It seems probable that both motives are at play; but in our ignorance of the legal status of the dowry in such a case, and in default of any explicit allusions in the extant text, the former motive may be accepted as sufficient. Charisius, as we have seen, does not send his wife away, but himself leaves the home. His motive must be sought in the sincerity of his love for her and his desire to spare her the shame and reproach which attached to the wife who had been repudiated for the gravest cause.¹

In the preceding discussion of the plot of the Epitrepontes frequent reference has been made to the Heeyra of Terence, the original of which was written by Apollodorus of Carystus, one of the famous poets of the New Comedy, whose active career began a few years after Menander's death. The similarity in the plots of the two plays was remarked by a Latin poet of the fifth century, Apollinaris Sidonius, in one of his letters (4.12); and indeed the resemblance is so great that one cannot escape the conviction that the younger poet had the Epitrepontes in mind when he framed his plot. Philumena had suffered outrage at the hands of her future husband. On the birth of her child, which she tries in vain to keep from her husband's knowledge, the latter resolves not to live with her again, in spite of his deep affection for her. A ring in the hands of the meretrix Bacchis, with whom Pamphilus had lived, leads to the discovery that Pamphilus is the father of the child. There are many minor resemblances. The words of Bacchis after her discovery (vv. 816 ff.) could with little change be transferred to the mouth of Habrotonon.²

¹ A repudiated wife in a play by Anaxandrides (56 K.) says: *χαλεπή, λέγω σοι, καὶ προσάντης, ὡς τέκνον, ὁδὸς ἔστιν, ως τὸν πατέρ' ἀπελθεῖν οἰκάδε παρὰ τάνδρος, ητις ἔστι λοιπά γυνή.*

² Compare v. 818, *gnatum ei restituo, paene qui harum ipsiusque opera perit, with the list of Habrotonon's services enumerated in E. 770 ff., esp. v. 774, σπουδῆ δὲ καὶ παιδάριον ἔξεργκέ σοι.*¹

In the management of the plot, so far as this portion of the story is concerned, other points of similarity are probable, although they are not directly evidenced in the present text of the *Epitrepontes*. For example, Charisius, like *Pamphilus*, probably agreed to keep the birth of the child a secret, to spare his wife the shame ; and Smicrines, like *Phidippus*, probably was kept in ignorance of the real cause of the difference between his daughter and her husband. But here the resemblance ends. *Philumena* leaves her husband's house before his return from his journey. *Sostrata* makes every effort to bring her daughter-in-law back to *Pamphilus*, Smicrines to separate *Pamphila* from his son-in-law. *Pamphilus* is a reformed rake, *Charisius* a model youth apparently gone wrong. The ring was taken by *Pamphilus* from *Philumena* and by him given to *Bacchis*, and *Bacchis* quite by accident discovers the secret which brings happiness to her former lover. We see that the close literary relationship between the two plays is illustrated by the points of intentional difference no less than by the points of conscious similarity. Menander composed a comedy to which he might have given the name of "Father-in-law"; *Apollodorus* took almost the same set of characters situated in similar circumstances, substituted *Sostrata* for *Sophrona* and *Phidippus* for *Smicrines*, and made of it a "Mother-in-law." But except for the character of *Sostrata* in the *Hecyra*, which is quite as successful in its way as that of *Smicrines* in the *Epitrepontes* and probably a more original conception, (the characters in the play of Menander are much finer and much more skillfully drawn than those in the play of his imitator.)

The scene of the *Epitrepontes* is laid in a country deme, not far from Athens (vv. 25, 245, 361). Two houses are represented in the scene. The first is that of *Charisius*. *Pamphila* is living there, with *Sophrona*, but not with her husband (p. 95, v. 10, cf. on v. 354). It is there that *Smicrines* visits her (p. 97, v. 26). *Charisius* does not enter this house until the end of the fourth act, when he has learned the truth (after v. 742). *Onesimus* is once more installed there in the fifth act, when *Smicrines* makes his last visit to his daughter (vv. 866 ff.). The second house belongs to *Chae-restratus*. It is referred to (p. 98, v. 31) as "next door" to the other and as his. *Chae-restratus*, however, seems not to reside there. At any rate *Syriscus*

comes to this house to wait for his arrival, as if by previous appointment (v. 161), and with wife and child expects to spend the night there (vv. 195, 197). From v. 194 we learn that Onesimus also is staying at this house; this implies Charisius and Habrotonon as well, and the guests whom Charisius is entertaining (v. 195). From another set of passages it would seem that Charisius has betaken himself to the house of the *leno* who owns Habrotonon. It is in such a house, we are told (v. 529), that he is wasting his substance. It was not the practice of wild Athenian youth to introduce their mistresses into their homes, but to visit them at the house of the *leno*. When Habrotonon makes her first appearance a number of young men, evidently the guests of Charisius, torment her and try to detain her (vv. 213 ff.). Such a scene would hardly be conceivable in a respectable house. Finally, Onesimus wishes bad luck to the house of Chaerestratus (p. 98, v. 30). His motive is clear if it is there that his young master is making his name notorious. From this evidence it would seem that the second house in the scene belongs to Chaerestratus, but has been rented by the *leno* who owns Habrotonon.

Between these two houses there was some sort of communication. Charisius "crouching at the door within" overhears the conversation of Smierines and Pamphila (v. 679). The door was probably in the division wall that was supposed to separate the gardens back of the two houses. This arrangement is often referred to in Plautus, cf. Stich. 614 *per hortum transibo*, Merc. 1008, Cas. 612, etc.

The papyrus fragments of this play were contained in three different quaternions, which are here and in the margin of the text designated as *x*, *y*, and *z* respectively. The accompanying table will show how the extant portions of the text were distributed among these three quires. The number of pages between the several continuous portions of text may be regarded as certain; but the amount of text lost at the beginning and end of the play is merely estimated. The second act, which began with the meeting of Davus and Syriscus, can hardly have extended back more than half a page beyond D¹. The first act probably filled, in addition to the first one and one-half pages of quaternion *y*, some three pages of the preceding quaternion *x*, making altogether about 157 lines. The title, hypothesis, and list of

characters would have filled all but about sixteen lines of the third page. At the end of the play probably not more than a single page is lost. The length of the Epitrepones, according to this estimate, was something like thirty-one papyrus pages or about 1100 verses.

| QUATERNION X | | QUATERNION Y | | QUATERNION Z | |
|--------------|-----------|--------------|---|--------------|------------------------------|
| Quat. page | Pap. page | Quat. page | Pap. page | Quat. page | Pap. page |
| 1 | ----- | 1 | lost | 1 | R ¹ (last 11 ll.) |
| 2 | ----- | 2 | lost | 2 | R ² (last 12 ll.) |
| 3 | ----- | 3 | D ¹ | 3 | lost |
| 4 | ----- | 4 | D ² | 4 | lost |
| 5 | ----- | 5 | C ¹ | 5 | H ¹ |
| 6 | ----- | 6 | C ² | 6 | H ² |
| 7 | ----- | 7 | B ¹ | 7 | Q ² (last 9 ll.) |
| 8 | ----- | 8 | B ² | 8 | Q ¹ (last 9 ll.) |
| 9 | ----- | 9 | B ³ | 9 | lost |
| 10 | ----- | 10 | B ⁴ | 10 | lost |
| 11 | ----- | 11 | C ³ | 11 | H ³ |
| 12 | ----- | 12 | C ⁴ | 12 | H ⁴ |
| 13 | ----- | 13 | NT ¹ , M ¹ (26 ll.) | 13 | lost |
| 14 | lost | 14 | NT ² , M ² (26 ll.) | 14 | ----- |
| 15 | lost | 15 | } Pet. fr. | 15 | ----- |
| 16 | lost | 16 | | 16 | ----- |

ΕΠΙΤΡΕΠΟΝΤΕΣ ΜΕΝΑΝΔΡΟΤ

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ

| | |
|-----------|--------------|
| Όνησιμος | Μάγειρος |
| Δᾶος | Χαιρέστρατος |
| Σμικρίνης | Σωφρόνη |
| Σύρισκος | Χαρίσιος |
| Αβρότονον | |

Χορὸς συμποτῶν

Κωφά: Γύνη Συρίσκου καὶ τὸ παιδίον· ὑπηρέται τοῦ Μαγείρου·
Παμφίλη.

ΕΠΙΤΡΕΠΟΝΤΕΣ ΜΕΝ ΑΝΔΡΟΤ

SCENE: A deme of Attica, before the house of Chaerestratus, which is occupied by Habrotonon and Charisius, and that of Charisius, in which his wife Pamphila still lives. The highway leads to Athens.

ACT I

Sc. 1. ONESIMUS, DAVUS

Onesimus, returning from his errand in the city, meets Davus, who is on his way thither. The conversation turns upon the domestic affairs of Charisius. Three verses from the prologue are preserved in a quotation :

ΔΔΟΣ

οὐχ ὁ τρόφιμός σου, πρὸς θεῶν, Ὄνήσιμε,
οὐν ἔχων τὴν Ἀβρότονον τὴν ψάλτριαν,
ἔγημ' ἔναγχος ;

600 Κ.

ΟΝΗΣΙΜΟΣ

πάνυ μὲν οὖν.

After Davus has gone on his way, Smicrines enters, coming from the city (cf. v. 360). He has probably heard of the estrangement of Charisius and Pamphila

Fr. 600. On the speakers in the exposition scene, see above, pp. 27, 32 note, 37. These verses are quoted by rhetorical writers to illustrate the effect of an answer following quickly upon the question. The second verse is quoted in an unmetrical form ; *τὴν* has been added to supply the defect. But the art. is not needed, and perhaps *ἔρασθε* was originally written and intentionally altered in quoting.—*τρόφιμος*: Photius defines as *ὁ νεώτερος οἰκοδεσπότης*

τῆς, and the Latin poets translate by *erilis filius* (Ter. Eun. 289 and Donatus' note ad loc.) or *erus minor* (Plaut. Merc. 112). The word, frequently used in the New Comedy, properly implies that the *erus maior* (Plaut. Truc. 307) is still alive. See on v. 160. Onesimus himself refers to Charisius as *δεσπότης*.—*ἔναγχος*: a distinctly conversational word, not employed by the tragic poets, who use *ἀρτίως* or *νεωστί*.

and comes to inquire concerning the cause of the trouble. At the close of the scene, probably after a conversation with Onesimus, he goes into the house of Charisius, and Onesimus, probably after a monologue, enters the house of Chaerestratus.

ACT II

Quat. y, p. 2

Sc. 1. SYRISCUS, DAVUS

Syriscus enters from the country, accompanied by his wife, who carries a baby in her arms. Davus, on his way back from the city, meets them. Syriscus has just demanded of Davus (vv. 58 ff.) the trinkets which he has heard were found with the child (v. 84), and Davus has refused to give them up. We find them here in the midst of their altercation.

ΣΤΡΙΣΚΟΣ

φεύγεις τὸ δίκαιον.

D¹, quat. y, p. 3

ΔΔΟΣ

συκοφαντεῖς, δυστυχῆς.

ΣΤΡΙΣΚΟΣ

οὐδεὶς σ' ἔχειν τὰ μὴ σ'.

Bodin and Mazon, *Extraits de Ménandre*, p. 21, and Fischel, *Hermes* XLIII (1908), p. 311, have drawn attention to the striking similarity between the following scene and the situation which Euripides dramatized in the *Alope*, as reported by Hyginus 187. *Alope*, daughter of King Cercyon, bore a child to Poseidon and exposed it. A shepherd vidit infantem atque eum sustulit. qui ueste regia indutum cum in casam tulisset, alter compastor rogavit ut sibi eum infantem donaret. ille ei donavit sine ueste. cum autem inter eos iurgium esset, quod qui puerum acceperat insignia ingenuitatis reposceret, ille autem non daret, contendentes ad regem Cercyonem venerunt et contendere cooperunt. ille autem qui infantem donatum

acceperat repete re insignia coepit. Observe that the arbitrator in the *Alope*, as in the *Epitrepones*, proves to be the child's grandfather.

1. τὸ δίκαιον: the claim which Syriscus has urged as just, viz., that the trinkets should go with the child. φεύγεις is conative.—συκοφαντεῖς: without the old literal implication of blackmail and false-witness, but with reference to the sycophant's tricky and sophistical methods: *this is pure chicanery*, cf. P. 258.—δυστυχῆς: miserable, a post-classical usage. Menander's vocabulary is rich in abusive epithets of this kind,—words that have lost their original moral or physical connotation, e.g. πονηρός, ἀθλιός, κακοδαίμων, λερδυνλός, etc. The vocative δυστυχῆς is attested for Menander by the ancient grammarians (fr. 216 K.); cf. Soph. Phil. 827 ὑπ', δδύνας ἀδαής.

ΔΔΟΣ

ἐπιτρεπτέον τινί

183 K.

ἔστι περὶ τούτων.

ΣΤΡΙΣΚΟΣ

βούλομαι.

ΔΔΟΣ

κρινώμεθα.

ΣΤΡΙΣΚΟΣ

τίς οὖν;

ΔΔΟΣ

έμοὶ μὲν πᾶς ἴκανός. δίκαια δὲ

5 πάσχω; τί γάρ σοι μετεδίδοντ;

Enter Smicrines from the house of Charisius.

Sc. 2. SYRISCUS, DAVUS, SMICRINES

ΣΤΡΙΣΚΟΣ

τοῦτον λαβεῖν

βούλει κριτήν;

ΔΔΟΣ

ἀγαθὴ τύχη.

2. ἐπιτρεπτέον: i.e. ὅστε κρίναι (schol. Aristoph. Ach. 1115), the technical term for committing a case to arbitration, διαιτητὰς αἱρεῖσθαι (Harp.). The extensive use which the Athenians made of arbitration as a legal process made this a most natural suggestion. In Plaut. Rud. 1002 Trachalio proposes to Gripus that the dispute as to the ownership of the casket shall be so decided: *vide, sis, quoius arbitratu facere nos vis?* The phrase often comes to mean a mere challenge, as in Aristoph. Ran. 528 *ταῦτ' ἔγώ μαρτύρομαι καὶ τοῖς θεοῖσιν ἐπιτρέπω*, cf. Ter. Ad. 123.

4 f. τίς οὖν: cf. Theocr. 5. 61 ἀλλὰ τίς διμε, τίς κρινεῖ; — πᾶς: anybody. — δίκαια δὲ πάσχω: if affirmative, but *I've*

nothing to complain of; in that case, however, we should expect *γάρ* instead of *δὲ*. But Davus pretends not to fear the result of an arbitration. The *γάρ* in the following sentence shows that he has just uttered a complaint, *But is this fair treatment* of one who has shared his find with you? Cf. Luc. Dial. meretr. 9. 4 *δίκαια πέπονθα, I've got my deserts*, and *δεινὰ πάσχειν* in v. 61.

6. ἀγαθὴ τύχη: the old formula placed at the head of Athenian decrees implied a confident wish, *may good fortune attend*. Here the phrase is weakened to an expression of acquiescence, *Very well, so be it*. It seems to betray a certain inquietude on the part of Davus; see Bodin on S. 85.

ΣΤΡΙΣΚΟΣ (το Σμίκρινος)

τρὸς τὸν θεόν.

βέλτιστε, μικρὸν ἀν σχολάσσαις ἡμῶν χρόνος:

ΣΜΙΚΡΙΝΗΣ

ὑμῖν; περὶ τίνος;

ΣΤΡΙΣΚΟΣ

ἀντιλέγομεν τράγυμά π.

ΣΜΙΚΡΙΝΗΣ

τί οὖν ἔμοι μέλει;

ΣΤΡΙΣΚΟΣ

κριτὴν τούτου τινὰ

10 ζητοῦμεν ἵσον. εἰ δῆ σε μηδὲν κωλύει,
διάλυσον ἡμᾶς.

ΣΜΙΚΡΙΝΗΣ

ω κάκιστ' ἀπολούμενοι,

δίκας λέγοντες περιπατέετε, διφθέρας
ἔχοντες;

ΣΤΡΙΣΚΟΣ

ἀλλ' ὅμως — τὸ πράγμ' ἔστιν βραχὺ

καὶ ράδιον μαθεῖν, πάτερ, — δὸς τὴν χάριν.

8. A tribrach such as that in the second foot, with word-division after the second short syllable, occurs only ten times in Menander in the first two feet and is excluded from the other feet. The first two syllables consist of an unelided disyllabic word in common use. White, p. 146. A tribrach like that in the fourth foot, contained in a word that overlaps both ways, is found in the fourth foot also in E. 288, 300.

9. Note the sullen and overbearing nature of Smicrines, cf. vv. 11, 81, 149.

10. κωλύει: the ν in this word, always long in anapaestic and dactylic rhythms, is short in iambic and trochaic. Cf. v. 22.

11. διάλυσον: the act. of the person who effects a reconciliation, the mid. of disputants who "make up." Smicrines will soon be engaged in a business of this kind, see M¹, v. 11, p. 91. — ἀνελόθραν: *you miserable scoundrels*, lit. doomed to utter destruction, the familiar abusive address of the Old Comedy. The future implies a wish.

12. διφθέρας: the garb of rustics, cf. Strepsiades' words in Aristoph. Nub. 72 θταν μὲν οὖν τὰς αἰγας ἐκ τοῦ Φελλέως, ωσπερ δὲ πατήρ σου, διφθέραν ἐνημιένος. In enumerating the costumes of comedy Pollux 4. 119 says πήρα, βακτηρία, διφθέρα ἐπὶ τῷν ἀγροικῷν. It had a hood, id. 7. 70.

15 μὴ καταφρονήσῃς, πρὸς θεῶν. ἐν παντὶ δεῖ 173 Κ.

καιρῷ τὸ δίκαιον ἐπικρατεῖν ἀπανταχοῦ,
καὶ τὸν παρατυγχάνοντα τούτου τοῦ μέρους
ἔχειν πρόνοιαν· κοινόν ἐστι τῷ βίῳ
πάντων.

ΔΔΟΣ (aside)

μετρίῳ γε συμπέπλεγμαι ρήτορι.

20 τί γὰρ μετεδίδουν;

ΣΜΙΚΡΙΝΗΣ

ἔμμενεῖτ' οὖν, εἰπέ μοι,

οἰς ἀν δικάσω;

ΣΤΡΙΣΚΟΣ

πάντων.

ΣΜΙΚΡΙΝΗΣ

ἀκούσομαι· τί γὰρ

τό κωλύον; σὺ πρότερος, ὁ σιωπῶν, λέγε.

15 ff. These four verses are quoted in Orion's Anthology, but *πρός* has been lost in transmission, giving a totally different meaning to the excerpt. — *τὸν καιρὸν* καιρῷ: *on every occasion*.

17. *τούτου τοῦ μέρους*: *this part or consideration*, viz. *τοῦ ἐπικρατεῖν ἀπανταχοῦ τὸ δίκαιον*. The phrase is little more than a rhetorically amplified *huius rei*. *μέρος*, *part*, *portion*, *lot*, *role*, *concern*; cf. the phrase *τὸ ἔμδι μέρος*, *for my part, so far as I am concerned*. The passer-by (i.e. any one who chances upon an issue where justice is involved) should give good heed that justice prevails. The grandiloquence is characteristic of Syrus.

18. *κοινόν*: subj. *ἔχειν πρόνοιαν, κτέ.* Of common interest, and so here an obligation (from *δεῖ* above). Cf. Eur. Suppl. 588 *πάσης Ἑλλάδος κοινὸν τόδε, εἰ τοὺς θανάτους . . . ἀτάφους τις ξεῖ*. — *τῷ βίῳ πάν-*

τον

19. *μετρίῳ* γε: *a fair sort of*, litotes.

Cf. P. 389. — *συμπέπλεγμαι*: a figure derived from wrestling, cf. Eur. Bacch. 800 *ἀπόρῳ γε τῷδε συμπέπλεγμέθα ξένῳ*.

20. *τί γὰρ μετεδίδουν*: cf. v. 5. — *ἔμμενεῖτε*: the usual agreement of arbitrants, cf. Dem. 33.15 *οἰς οἱ δύο γνοίσαν, τούτοις ἐπάραγκες εἶναι ἔμμενειν*.

21. *οἰς*: cognate obj., cf. Plat. Crit. 50 C *ώμολογητο . . . ἔμμένειν ταῖς δίκαιαις αἷς ἀν η πόλις δικάζῃ*;

22. In the Cairo text only one instance (S. 466) of an anapaest contained in three words occurs in the first foot, and but three elsewhere in the verse. Hence the *με* which the MS. gives after *κωλύον*, making the verse unmetrical, is rather to be deleted than transferred to the first foot. — *τὸ κωλύον*: cf. Dem. 1. 12 *τὶ τὸ κωλύον ἔτ' αὐτὸν ἔσται βαδίζειν*; — *ὁ σιωπῶν*: an arbitrary

ΔΔΟΣ

μικρόν γ' ἄνωθεν, οὐ τὰ πρὸς τούτον μόνον
 πραχθένθ', ἵν' ἢ σοι καὶ σαφῆ τὰ πράγματα —
 25 ἐν τῷ δάσει τῷ πλησίον τῶν χωρίων
 τούτων ἐποίμαινον τριακοστὴν ἵσως,
 βέλτιστε, ταύτην ἡμέραν αὐτὸς μόνος,
 κάκκείμενον παιδάριον εὑρον νῆπιον,

procedure on the part of Smicrines, for the plaintiff had the right to speak first. But Menander prefers that the party who is to win shall speak last. The poets of the Old Comedy follow this principle in the "debate" or *ἀγών*.

23 ff. An ancient rhetorician (Spen-
 gel I, p. 359. 16) remarked with approval
 that the speeches of the litigants in this
 scene were without prooemia and that
 the effect was realistic: *τὴν δίκην δὲν προοιμίων πεποιηκεν*. οὐδὲν δὲ διαφέρει ἡ
 ἐνταῦθα οὕτως αὐτὰ κείσθαι ἢ ἐν δικαστη-
 πλοις λέγεσθαι. Cf. the praise of Quin-
 tilian (10. 1. 70): *sed mihi longe magis orator probari in opere suo videtur (Menander), nisi forte aut illa mala (sunt) iudicia quae Epitrepentes, Epicleros, Locroes habent, aut meditato- nes in Psophodee, Nomothete, Hypobolimaeo non omnibus oratoriis numeris sunt abso- lutaee.* — **μικρόν γε . . . πράγματα**: the broken sentence reproduces the collo- quial manner. A partic. is to be sup- plied with each of the first two clauses, and a predicate, e.g. *διηγήσομαι*, with the whole. — **ἄνωθεν**: sc. *ἀρχόμενος*, cf. Plat. Phil. 44 π *ἀρχομένους ποθὲν ἄνωθεν*. The partic. is often omitted with *ἄνω- θεν*, as in Dem. 59. 74 *βούλομαι . . . περι- αὐτῶν ἄνωθεν διηγήσασθαι*. — **οὐ τὰ . . .**

πραχθέντα: sc. *διεξελθών*, cf. Dem. 44. 6
ἀναγκαῖον . . . μικρῷ ἄνωθεν τὰ περὶ τοῦ γένους ὑμῖν διεξελθεῖν. — **ἴνα . . . καὶ σαφῆ**: the *καὶ* is intensive, *quite clear*; often, as here, in purpose clauses, but generally modifying the verb, as Plat. Gorg. 467 C *ἴνα καὶ εἰδῶ δ τι λέγεις*.

26. **τούτων**: shows that the scene of the action is in the country; cf. v. 361. — **τριακοστὴν**: a month has passed since the birth of the child. For another indication of the time see v. 904.

27. **ἡμέραν**: acc. of duration. The ordinal numbers are usual when the point of time reached ("ago") is ex- pressed. The article does not accom- pany the ordinal in these phrases, cf. Aeschin. 8. 77 *ἔβδομην δ' ἡμέραν . . . τετε- λευτηκύλας*, Lys. 24. 6 *τρίτον ἔτος τούτης*.

28. The exposure of children was not forbidden by law in Athens (Meier- Schömann-Lipsius, Att. Proc., p. 528 n.), but the extent of the practice is by no means to be inferred from the use made of the motive, with its romantic possibilities, by the dramatic poets. There was little public sentiment against the exposure of deformed chil- dren (Arist. Pol. 1335 B 20), though the custom was peculiarly Spartan. The reasons for exposure in the poets are: to conceal the mother's shame (Hero, Epitr.); the father's refusal to recog- nize the child as his own; poverty

ἔχον δέραια καὶ τοιουτονί τινα
30 κόσμον.

ΣΤΡΙΣΚΟΣ

περὶ τούτων ἐστίν.

ΔΔΟΣ

οὐκ ἔᾳ λέγειν.

ΣΜΙΚΡΙΝΗΣ

ἐὰν λαλῆς μεταξύ, τῇ βακτηρίᾳ
καθίξομαι σου.

(Peric.); the fact that the child is a girl (Ter. Heaut. 627). A girl was regarded as a heavy burden, Men. 18 K. χαλεπὸν γε θυγάτηρ κτῆμα καὶ δυσδιάθετον, Poseid. 11 K. νιὸν τρέφει τὰς κάνν πένης τις ὡν τύχη, θυγατέρα δὲ κτιλθησι κάνν ὑπὸ πλούτους.

29. **δέραια**: objects hung about the neck as a sort of necklace, in Eur. Ion two serpents of gold δέραια παιδὶ νεογόνῳ φέρειν (v. 1481), here the ring and other things enumerated in vv. 168 ff. Other objects (**κοσμός**, cf. P. 694) were attached to the child in a wallet (**πηρίδιον**, v. 114) or laid beside it in a chest (**ξυγάστριον** P. 693, **κιστίς** P. 633, cistella cum crepundiis Plaut. Cist. 655, Rud. 389, Ter. Eun. 753). These things and the clothes which the child wore are often referred to as **γνωρισμάτα** (vv. 86, 114). The Greek mother who exposed her child to a possible death was moved by a curious scruple to provide a means of identification in case the child was found and grew to maturity. Cf. the sentiment expressed by Sostrata in Ter. Heaut. 649 ut stultae et misere omnes sumus religiosae, quom exponendam do illi, de dígito anulum de-

traho et eum dico ut una cum puella exponeret: si moreretur, ne expers partis esset de nostris bonis. The tokens were carefully preserved by the foster-parents and later by the foundling (in an **ἄγγος** in Eur. Ion 1412) in the hope that by means of them the parents might be discovered. The dramatic poets made extensive use of such tokens in working out recognition scenes; they play a part in the first three comedies in this edition. For examples from tragedy see vv. 108 ff. Among the various methods of **ἀναγνώρισις** Aristotle Poet. 1454 in 20 considers η διὰ σημείων as **ἀτεχνοτάτη**, though most frequently employed, mentioning **περιδέραια** among the **σήμεια**. — Note that this verse consists of six iambs. Pure iambic verses are more common in Menander than in Aristophanes, but less common than in Euripides. The first diphthong in **τοιούτος** is measured either long or short in Menander, as in his predecessors.

30. **ἴστιν**: sc. δὲ γάρ.31. **λαλῆς μεταξύ** := **μεταξὺ ὑπολάβης λαλῶν**, cf. Xen. Anab. 3. 1. 27.32. **καθίξομαι**: come down upon, cf. Luc. Symp. 16 τάχα δὲ τίνος καθίκετο

ΔΑΟΣ
καὶ δικαίως.

ΣΜΙΚΡΙΝΗΣ

λέγε.
ΔΑΟΣ
λέγω.

Γάνειλόμην. ἀπῆλθον οἴκαδ' αὗτ' ἔχων.
Γτρέφειν ἔμελλον· ταῦτ' ἔδοξέ μοι τότε.
35 ἐν νυκτὶ βουλὴν δ', ὅπερ ἄπασι γίγνεται,
διδοὺς ἐμαυτῷ, διελογιζόμην. “ἔμοι
τί παδοτροφίας καὶ κακῶν; πόθεν δ' ἔγώ
τοσαῦτ' ἀναλώσω; τί φροντίδων ἔμοι;”
τοιουτοσί τις ἦν. ἐποίμαινον πάλιν
40 ἔωθεν. ἥλθεν οὐτος — ἔστι δ' ἀνθρακεύς —
εἰς τὸν τόπον τὸν αὐτὸν ἐκπρίσων ἔκει
στελέχη. πρότερον δέ μοι συνήθης ἔγεγόνει.
ἔλαλούμεν ἀλλήλοις. σκυθρωπὸν ὄντα με
ἵδων “τί σύννους,” φησί, “Δᾶος;” “τί γάρ;” ἔγώ,

τῇ βακτηρίᾳ. In this meaning always w. gen., in the meaning *reach* w. acc.

33. Asyndeton is characteristic of Menander's style, especially in narrative passages.

35. A new turn to the proverbial expression *ἐν νυκτὶ βουλῇ* (or *νὺξ καὶ βουλὴ*), on which see Kock on Men. fr. 733. Herodotus 7. 12 says of Xerxes *νυκτὶ δὲ βουλὴν διδούς*. — *γίγνεται*: the Cairo MS. consistently gives the forms in *γιγ-*, but the inscriptions show that the short forms did not come into use until after 292 B.C., Meisterhans-Schwyzer, Gramm. d. Att. Inschr., p. 177.

36. *ἔμοι*: sc. δέ, on which the genitives in vv. 37, 38 depend, cf. Eur. Med. 565 *σοι τε γάρ παῖδων τι δέι;*

37. The tribrach contained in a single word which overlaps the preceding and the following foot is found in the second foot also in v. 358 and in v. 648 (proper name).

39. *τοιουτοσί τις*: *such a one = in such a mood*, cf. Theocr. 13. 64: as a lion is aroused by the voice of the fawn, *Ὕρακλέης τοιοῦτος . . . δεδύητο*, Eur. Orest. 1680 *κάγω τοιοῦτος*.

43. *ἴλαλούμεν*: descriptive impf., *we fell to talking*, Gildersleeve, Syn. § 207. The description passes from the aor. *ἥλθεν* first to the impf. and then to the historical present. — *σκυθρωπὸν . . . σύννους*: cf. Plat. Alc. II 188 *φαίνεται τέ τοι ἐσκυθρωπακέναι . . . ὡς τι ξυρρούμενος* (Croiset).

45 “περίεργός είμι.” καὶ τὸ πρᾶγμ’ αὐτῷ λέγω,
 ὡς εὗρον, ὡς ἀνειλόμην. ὃ δὲ τότε μὲν
 εὐθύς, πρὶν εἰπεῖν πάντ’, ἐδεῖθ’. “οὗτω τί σοι
 ἀγαθὸν γένοιτο, Δᾶε,” παρ’ ἔκαστον λέγων,
 “ἔμοὶ τὸ παιδίον δός· οὗτως εὐτυχής,
 50 οὗτως ἐλεύθερος· γυναῖκα,” φησί, “γάρ
 ἔχω. τεκούσῃ δ’ ἀπέθανεν τὸ παιδίον”—
 ταύτην λέγων, η̄ μῦν’ ἔχει τὸ παιδίον—

ΣΜΙΚΡΙΝΗΣ

ἔδεον^τ σὺ ταῦτ’;

ΣΤΡΙΣΚΟΣ

εὐ^τ ισθ’.

ΔΔΟΣ

ὅλην τὴν ἡμέραν

45. *περίεργός είμι* : = *περιεργάζομαι*, i.e. in assuming a responsibility that does not belong to me. Cf. Plat. *Apol.* 19B *Σωκράτης . . . περιεργάζεται ξηρῶν τά τε ὑπὸ γῆς καὶ οὐράνια*.

46. *εὐρον*: the augment in *ην*- began to disappear as early as 321 B.C. and is not found in inscriptions after 300.—A tribrach composed of three words occurs in the fifth foot also in E. 676 and P. 1. Aristophanes admits it here only four times. The arsis of a tribrach so formed is elsewhere (excluding one in the first foot) almost always the final syllable of a word of two or more syllables; but three times (E. 46, 291, 298) the tribrach is composed of two monosyllables and the first syllable of the following word, and once (H. 11) of three monosyllables. White, p. 146.

47. *πρὶν εἰπεῖν*: the meter did not admit *με*, which is grammatically necessary.—οὗτως, κτέ. : a common formula

introducing an entreaty, as here, or a positive asseveration, promise, or threat. With an entreaty a blessing is called down upon the person supplicated; *σοι* characterizes this usage, while *μοι* is used when the phrase backs up a promise, assertion, or threat. Cf. v. 145, 858, Plaut. *Stich.* 754 *ι τα με δι ament*. Other forms of the same habit of speech are innumerable, cf. Aristoph. *Thesm.* 469 *οὐτως διαλιμην τῶν τέκνων* and Hor. *Od.* 1. 3 *sic te diva potens Cypri . . . regat*.

48. *παρ’ ἔκαστον*: cf. Plat. *Prot.* 325 δ *παρ’ ἔκαστον καὶ ἔργον καὶ λόγον διδάσκοντες* (Leeu.).

49. *οὗτως*: sc. γένοιο.

50. *φησί*, γάρ: the position of γάρ, crowded from its natural position by the interjected *φησί*, is probably characteristic of informal colloquial speech, cf. v. 859.

53. The verse is corrupt in the MS., which makes Smicrines address

κατέτριψε. λιπαροῦντι καὶ πείθοντί με
 55 ὑπεσχόμην. ἔδωκ'. ἀπῆλθεν, μυρία
 εὐχόμενος ἀγαθά. λαμβάνων μου κατεφίλει
 τὰς χεῖρας.

ΣΜΙΚΡΙΝΗΣ

ἐπόεις ταῦτ';

ΣΤΡΙΣΚΟΣ

ἐπόουν.

ΔΑΟΣ

ἀπηλλάγη.

μετὰ τῆς γυναικὸς περιτυχών μοι νῦν, ἀφνω
 τὰ τότε συνεκτεθέντα τούτῳ — μικρὰ δὲ
 60 ἦν ταῦτα καὶ λῆρός τις, οὐθέν — ἀξιοῖ
 ἀπολαμβάνειν, καὶ δεινὰ πάσχειν φήσ' ὅτι
 οὐκ ἀποδίδωμ', αὐτὸς δ' ἔχειν ταῦτ' ἀξιῶ.
 ἔγὼ δέ γ' αὐτόν φημι δεῖν ἔχειν χάριν
 οὐ μετέλαβεν δεόμενος. εἰ μὴ πάντα δὲ

Syriscus by name. But they do not know each other. The name was probably written above the line as a note on σύ. See Crit. Ap.

54 ff. The narrative takes on a brisker tone with the aorists. These are interrupted by the descriptive imperf., *κατεφίλει*. The leisurely pres. is summed in v. 60. — *κατέτριψε*: sc. δεόμενος.

57. *ἀπηλλάγη*: of his final departure. *ἀπῆλθεν* above means *he set off*.

60. Cf. Plaut. Cist. 732 (Halisa, speaking of the cistella) *non edepol praeada magna . . . crepundia una*. — *λῆρός τις*: *a mere trifle*, cf. Luc. Lex. Ω λῆρόν (*trumpery*) τινα ἐκρότου . . . τῇ θυγατρὶ τῇ ἐμῇ, whence the lexicographers, misled by the context, invented *λῆρός* (Lat. *leria*, *Fest.*) as an article of woman's dress, see schol. ad

Luc. l.c., Poll. 5. 101. — *οὐθέν*: *οὐθέν* began to supplant *οὐδεῖς* as early as 378 B.C. in the inscriptions, and prevailed after ca. 330, Meisterhans-Schwyz, Gramm. d. Att. Inschr., p. 258. The earlier form was revived in the imperial period (cf. *τοιεῦν*, see on H. 1). On the spelling found in MSS. of Menander see Kretschmar, De Men. Rell., p. 87 n.

62. οὐκ ἀποδίδωμι: *do not*, i.e. *will not, restore*. This modal force of the neg. is common with the impf.

63. *ἴγώ δέ γε = ἔγωγε δέ*. *δέ* regularly separates *γε* from the word which it modifies if that is first in the clause.

64. *οὐ*: the regular assimilation of the relative to the case of its omitted antecedent. — Note the position of *δέ*, due to the exigencies of the verse. — Menander allows in the third foot a

65 τούτῳ δίδωμ', οὐκ ἔξετασθῆναι με δεῖ.
 εὶς καὶ βαδίζων εὑρεν ἄμ' ἐμοὶ ταῦτα καὶ
 ἥν κοινὸς Ἐρμῆς, τὸ μὲν ἀν οὗτος ἔλαβε δῆ, τὸ δ' ἐγώ· μόνου δ' εὑρόντος, οὐ παρὼν σύ γε
 ἀπαντ' ἔχειν οἷει σε δεῖν, ἐμὲ δ' οὐδὲ ἔν;
 70 τὸ πέρας· δέδωκά σοι τι τῶν ἐμῶν ἔκών·
 εἰ τοῦτ' ἀρεστόν ἐστί σοι, καὶ νῦν ἔχε·
 εἰ δ' οὐκ ἀρέσκει, μετανοεῖς δ', ἀπόδος πάλιν,
 καὶ μηδὲν ἀδίκει μηδ' ἐλαττοῦ. πάντα δέ,

tribrach contained in a word that overlaps the following foot. The word is always a quadrisyllable whose accent coincides with the ictus. See vv. 80, 194, P. 25, 48, 366, S. 415, 420. Aristophanes does not admit this tribrach, owing to his preference for the penthemimeral caesura. White, p. 144.

65. *ἔξετασθῆναι*: *be called to account*, = λόγον ὑπέχειν, cf. Arist. Rhet. 1354 A 4 καὶ ἔξετάξειν καὶ ὑπέχειν λόγον. The word savors of the official language of Athens; all public officials had to submit their accounts to the Logistae (elsewhere called *ἔξετασται*) at the end of their term of office.

67. *κοινὸς Ἐρμῆς*: a proverbial expression meaning "Good luck's to be shared." Davus, by implying that one had no claim to shares in a discovery unless present when it was made, gives a new turn to the proverb, which Syriscus could properly have quoted in support of his claim. Davus says: *Had it been a case of κοινὸς Ἐρμῆς*, i.e. "common finding." Hermes, says Aristotle Rhet. 1401 A 20, is *κοινωνικὸν μάλιστα τῶν θεῶν*. The right application is made, in the advice given to one who has discovered a source of wealth, in Luc. Nav. 12 *κοινὸς Ἐρμᾶς, φασι, καὶ ἐσ μέσον κατατίθει*

φέρων τὸν πλοῦτον. It is characteristic of the greedy man of Theoph. Char. 30.7 τῶν εὐρισκομένων χαλκῶν ὑπὸ τῶν οἰκετῶν ἐν ταῖς ὁδοῖς ἀπαιτήσαι τὸ μέρος, κοινὸν εἶναι φήσας τὸν Ἐρμῆν.

68. *εὑρόντος*: sc. ἐμοῦ.

69. *οὐδὲν ἔν*: the masc. and neut. forms οὐδὲν εἰς and οὐδὲν ξν, divided after the analogy of the fem., are very common in Menander, especially at the end of the verse; and οὐδὲν is never elided. Only six instances are found in Aristophanes, of which four are in the Plutus. But in the inscriptions they are not unusual throughout the classical period. See Sachtschal, De com. Graec. sermone metro accommodato, p. 4; Meisterhans-Schwyzer, Gramm. d. Att. Inschr., p. 105.

70. *τὸ πέρας*: cf. vv. 316, 676.

72. *εἰ δ' οὐκ*: οὐ instead of μή in view of the fact, which Davus knows, that the supposition is correct. Cf. v. 181 and see Kühner-Gerth § 511. 4b. In v. 129, where these same words are quoted by Syriscus, but with μή, the protasis is a pure hypothesis.

73. The imperatives, induced by ἀπόδος, express the result of the suggested act. The thought is ὥστε μηδὲν ἀδίκειν μηδ' ἐλαττοῦσθαι.

τὰ μὲν παρ' ἔκόντος, τὰ δὲ κατισχύσαντά με, Cl, quat. y, p. 5
75 οὐδὲ σ' ἔχειν. εἴρηκα τόν γ' ἐμὸν λόγον.

ΣΤΡΙΣΚΟΣ

εἴρηκεν;

ΣΜΙΚΡΙΝΗΣ

οὐκ ἥκουσας; εἴρηκεν.

ΣΤΡΙΣΚΟΣ

καλῶς.

οὐκοῦν ἔγώ μετὰ ταῦτα· μόνος εὑρ' οὐτοσὶ¹
τὸ παιδίον, καὶ πάντα ταῦθ' ἀνῦν λέγει
ὅρθως λέγει, καὶ γέγονεν οὐτως, ὡς πάτερ.
80 οὐκ ἀντιλέγω. δεόμενος, ἵκετεύων ἔγώ
ἔλαβον παρ' αὐτοῦ τοῦτο· ἀληθῆ γάρ λέγει.
ποιμήν τις ἔξήγγειλέ μοι, πρὸς ὃν οὐτοσὶ²
ἔλαλησε, τῶν τούτων συνέργων, ἀμα τινὰ
κόσμον συνευρεύν αὐτόν. ἐπὶ τοῦτον, πάτερ,
85 αὐτὸς πάρεστιν οὐτοσί.—τὸ παιδίον
δός μοι, γύναι.—

Takes the child from his wife's arms.

74. **κατισχύσαντα**: subj. *σε* in next verse. Equivalent to *ἐμοῦ βίᾳ*.

75. **εἴρηκα**: such formal declarations at the close of speeches are common, cf. Eur. Orest. 1203 *εἴρηται λόγος*, Cie. Verr. 1. 56 *διξι*, and the like.

76. **εἴρηκεν**; the threat of Smierines in v. 31 has made Syriscus cautious.

77. **ἔγώ μετὰ ταῦτα**: sc. *ἔρω*—*οὐτοσὶ*: cf. *iste*, of one's opponent in a lawsuit.

80. The verse contains no iambus in the first five feet. The Cairo Menander contains only five such verses, E. 241, 208, P. 302, S. 173.

82. **πρὸς ὃν οὐτοσὶ**: the anapaest contained in three words is not common in Menander; White, p. 164.

Note that a pause in the sense precedes.

84. **ἔτι**: *after, to get*, cf. Aristoph. Ran. 1418 *κατήλθον ἔτι ποιητήν*.

85. **αὐτὸς πάρεστιν**: Syriscus adopts the notorious practice of defendants before Athenian juries, *παιδία ἀναβιβασάμενος ίνα διτι μάλιστα ἐλεηθείη* (Plat. Apol. 34c), cf. Lys. 20. 34 *έάν τις παιδας αὐτοῦ ἀναβιβασάμενος κλατή καὶ δλοφύρηται*. The practice is parodied in Aristoph. Vesp. 976, where the spokesman for the defendant dog Labes says: *ποῦ τὰ παιδία; ἀναβάνετ', ὡς πόνηρα, καὶ κρυσόμενα αἰτεῖτε κάντιβολεῖτε καὶ δακρύετε*. It must be acknowledged that Syriscus uses this method of arousing pity with exceptional restraint and dignity.

τὰ δέραια καὶ γνωρίσματα
 οὐτός σ' ἀπαιτεῖ, Δᾶ'. ἔαντῷ φησι γάρ
 ταῦτ' ἐπιτεθῆναι κόσμον, οὐ σοὶ διατροφήν.
 κάγῳ συναπαιτῷ, κύριος γεγενημένος
 90 τούτου· σὺ δ' ἐπόησάς με δούς. Restores the child to his wife.

νῦν γνωστέον,

βέλτιστέ, σοι ταῦτ' ἐστίν, ὡς ἐμοὶ δοκεῖ·
 τὰ χρυσί' ἡ ταῦθ' ὅ τι ποτ' ἐστί, πότερα δεῖ
 κατὰ τὴν δόσιν τῆς μητρός, ἥτις ἦν ποτε,
 τῷ παιδίῳ τηρεῖσθ', ἔως ἀν ἐκτραφῇ,
 95 ἡ τὸν λελωποδυτηκότ' αὐτὸν ταῦτ' ἔχειν,
 εἰ πρώτος εὗρε, τάλλοτρια. τί οὖν τότε,
 ὅτ' ἐλάμβανον τοῦτ', οὐκ ἀπήγονυ ταῦτά σε;
 οὕπω παρ' ἐμοὶ τότ' ἥν ὑπὲρ τούτου λέγειν.
 ἥκω δὲ καὶ νῦν οὐκ ἐμαυτοῦ σ' οὐδὲ ἐν

86. *καὶ γνωρίσματα*: equivalent to *καὶ τὰ δόλλα γνωρίσματα*, for Davus has admitted (v. 35) that he found other objects besides the *δέραια*.

87. *ἴαντῷ*: construe with *κόσμον*, which is in predicate apposition to *ταῦτα*, as is *διατροφήν* also.

90. *ἐπόησάς με*: sc. *κύριον τούτου*.

91. *ταῦτα*: for *τάδε*, looking forward to what is to follow, because the matter referred to has already been thought of or expressed by the speaker; see Kühner-Gerth § 467.7, Xen. Mem. 1. 2. 61 *Ἄλχας . . . δωμαστὸς ἐτι τούτῳ γέγονε*. The structure of the sentence is colloquially irregular.

92. *τὰ χρυσά*: proleptic subj. of *τηρεῖσθαι*. As Davus v. 60 depreciates his find, so Syriscus hints at its possible value. — *δ τι*: the MS. gives *δ τι*, an exceptional dialect form of the indef. rel. found only in the Law of Gortyn. The common Attic form *ἄττα*, which

some editors adopt, gives a highly objectionable anapaest (+ - , - , - +) in the fourth foot; see White, p. 157.

95. Note the doubly overlapping anapaest in the third foot.

96. *εἰ . . . εὑρε*: Syriscus does not doubt the fact, but states the whole point at issue as an hypothesis: whether the man should keep these things, another's property, *if he found them first*. The speaker incidentally tries to prejudice the judge by characterizing the finder as a "petty thief." — *τάλλοτρια*: reserved to the end for greater emphasis. — *τι οὖν*: cur tandem, an assumed question by Davus.

98. Syriscus' answer to the assumed question. — *παρ' ἐμοὶ ἥν*: *in my power*, = *παρῆν μοι*. He did not then know, he means, of the existence of the tokens. — *τούτου*: the child.

99. *καὶ νῦν*: *even now not for myself*. — *σε*: cf. v. 87.

100 ἴδιον ἀπαιτῶν. “κοινὸς Ἐρμῆς.” μηδὲ ἐν
“εὑρισχ” ὅπου πρόσεστι σῶμ’ ἀδικούμενον.
οὐχ “εὑρησις” τοῦτ’ ἔστιν, ἀλλ’ ἀφαίρεσις. 180 Κ.
βλέψον δὲ κάκει, πάτερ· ἵσως ἔσθ’ οὐτόσι
γεγὼς ὑπὲρ ἡμᾶς, καὶ τραφεὶς ἐν ἐργάταις
105 ὑπερόψεται ταῦτ’, εἰς δὲ τὴν αὐτοῦ φύσιν
ἀρᾶς ἐλεύθερον τι τολμήσει ποεῖν —
θηράν λέοντας, ὅπλα βαστάζειν, τρέχειν
ἐν ἄγωσι. τεθέασαι τραγῳδούς, οἰδ’ ὅτι,
καὶ ταῦτα κατέχεις πάντα. Νηλέα τινὰ

722 Κ.

100. **κοινὸς Ἐρμῆς**: sarcastic allusion to the argument of Davus in v. 67. — **μηδὲ ἐν εὑρισκε**: *do no 'finding,' i.e. talk not of 'finding.'*

101. **ὅπου πρόσεστι**: *when it's a question of, etc.*

103. **βλέψον δὲ κάκει**: *just look at this point also.* Cf. Eur. Orest. 1181 καὶ σὺ δέπρο νοῦν ἔχε.

104. **τραφεὶς**: concessive.

105. **ταῦτα**: *all this*, spoken with a gesture that embraced the *έργαται* present. — **εἰς . . . φύσιν**: cf. Hippocr. De nat. hom., Kühn XV, p. 53, καὶ πάλιν γε ἀνάγκη ἀποχωρέειν εἰς τὴν ἐωστοῦ φύσιν ἔκαστον.

106. **ἀρᾶς**: *rising.* The intr. use of the simple verb *ἀρω* is rare, but is clearly discerned in a few passages: Soph. Phil. 1330 ἔως ἀν αὐτὸς ἥλιος ταῦτη μὲν ἀρῃ, τῆδε δὲ αὖ δύνηγε πάλιν, Plat. Phaedr. 247 ε ἡ δὲ (ψυχὴ) τόπε μὲν ἥρε, τόπε δὲ ἔσν, Arist. Parv. nat. 475 λ 8 τῷ ἐμφύτῳ πνεύματι αἱροντι καὶ συνίζοντι, ibid. 479 λ 26 διὰ τὸ μὴ δύνασθαι τὸν πνεύματα μακρὰν αἱρεῖν διω καὶ συνίζειν. Most of the compounds of *ἀρω* show intr. meanings. The image of 'rising' was probably suggested by *ὑπὲρ ἡμᾶς* (Heidel). — **θεύθρον**: *befitting his free birth.*

107. The chase, warfare, and ath-

letics, to the rustic the distinguishing occupations of the high-born as contrasted with the slave. The countryman witnessed athletic contests occasionally, and, as guide to "hunters from the city" (like Gorgias in the *Hero*), heard them relate their exploits in hunting and fighting in the East. Note the tragic style (*βαστάζειν*) and meter (*διπλα — υ*).

108 ff. Classic illustrations from tragedy of the good fortune which had come to foundlings through the safe-keeping of their *γνωρίσματα*. The poet can confidently appeal to the spectator's acquaintance with the myths of tragedy, and even with the lines, at least of Euripides; cf. E. 911, S. 387, Plaut. Rud. 86. — **τραγῳδούς**: *tragic performers, for performances*; practically interchangeable in certain uses with *τραγῳδίας*.

109. Neleus and Pelias were secretly born to Poseidon by Tyro, who set them adrift in a boat. Found and reared to manhood, they were recognized by their mother and became kings at Pylos and Iolcus. The myth was used by Sophocles, Carcinus, and Astydamas the younger, in plays entitled *Tyro*.

110 Πελίαν τ' ἐκείνους εὑρε πρεσβύτης ἀνήρ
 αἰπόλος, ἔχων οῖαν ἐγὼ νῦν διφθέραν.) C², quat. y, p. 6
 ως δ' ἥσθετ' αὐτοὺς ὄντας αὐτοῦ κρείττονας,
 λέγει τὸ πρᾶγμ', ως εὑρεν, ως ἀνείλετο,
 ἔδωκε δ' αὐτοῖς πηρίδιον γνωρισμάτων,
 115 ἔξ οὐ μαθόντες πάντα τὰ καθ' αὐτοὺς σαφῶς
 ἐγένοντο βασιλεῖς οἱ τότ' ὄντες αἰπόλοι. adesp. 488
 εἰ δ' ἐκλαβὼν ἐκείνα Δᾶος ἀπέδοτο,
 αὐτὸς ἵνα κερδάνειε δραχμὰς δώδεκα,
 ἀγνῶτες ἀν τὸν πάντα διετέλουν χρόνον
 120 οἵ τηλικοῦτοι καὶ τοιοῦτοι τῷ γένει. 181 K.
 οὐ δὴ καλῶς ἔχει τὸ μὲν σῶμα ἐκτρέφειν
 ἐμὲ τοῦτο, τὴν αὐτὸν δὲ τῆς σωτηρίας
 ἐλπίδα λαβόντα Δᾶον ἀφανίσαι, πάτερ.
 γαμῶν ἀδελφήν τις διὰ γνωρίσματα

Presumably the poet has in mind the play by Sophocles, the recognition scene in which was famous. See Nauck, T.G.F., p. 272.

111. **αἰπόλος**: Apollodorus Bibl. 1. 9. 8 calls him a groom, *ἱπποφορθός*.

114. **πηρίδιον**: according to Arist. Poet. 1454 n. 25 the recognition was effected διὰ τῆς σκάφης. The story of the two young men about their exposure in a boat may have first aroused the suspicion of Tyro, and the tokens brought confirmation. — The anapaest contained in the last three syllables of a word which begins in the preceding foot is used freely by Menander, as by Aristophanes, in the fourth foot, seldom in the third, and but once (E. 341) in the fifth. White, p. 152.

117. **Δᾶος**: i.e., Δᾶος τις, instead of the kind goatherd. Possibly we should read ἐκεῖν', ἀ Δᾶος, sc. ἐξελαβε. — **ἀπέδοτο**: sold.

118. **δράχμάς**: the first syllable is treated as either long or short by the comic poets; Menander usually puts the word in the odd feet. — **δώδεκα**: a petty sum, contemptuously mentioned as the price of the children's heritage.

122. **τὴν αὐτοῦ δέ**: the attrib. position of the poss. pron. is due to the presence of τῆς σωτηρίας, a second attribute of ἐλπίδα. Otherwise the order would have been τὴν ἐλπίδα αὐτοῦ. See Kühner-Gerth § 464. 4.

124 ff. Other instances from tragedy. The allusions are too vague for identification. The motive γαμῶν ἀδελφήν ἐπεσχε is unknown to us in any tragedy, but is found in Menander's Pericciromene and the Epidicus of Plautus. A mother is rescued by her long-lost sons in Euripides' Antiope, Hypsipyle, and Melanippe. A brother is saved by his sister in Euripides' Iphigeneia in Tauris.

125 ἐπέσχε, μητέρ' ἐντυχών ἐρρύσατο,
 ἕσωστ' ἀδελφόν. ὅντ' ἐπισφαλῆ φύσει
 τὸν βίον ἀπάντων τῇ προνοίᾳ δεῖ, πάτερ,
 τηρεῖν, πρὸ πολλοῦ ταῦθ' ὄρωντ' ἔξι ὅν τοῦ.
 “ἀλλ' ἀπόδος, εἰ μή,” φησ’, “ἀρέσκει.” τοῦτο γάρ
 130 ισχυρὸν οἰεταί τι πρὸς τὸ πράγμα ἔχειν.
 οὐκ ἔστι δίκαιον. εἴ τι τῶν τούτου σε δεῖ
 ἀποδιδόναι, καὶ τοῦτο πρὸς ζητεῖς λαβεῖν;
 ἵν' ἀσφαλέστερον πονηρεύσῃ πάλιν,

125. *ἐρρύσατο*: another word not used in comic dialogue nor in prose; cf. v. 107.

126 f. *ἐπισφαλῆ*, *κτέ.*: cf. Pet. fr. v. 36, p. 99.

128. *πρὸ πολλοῦ*: explaining *προ-*
νόη. It must be construed with *ὅρωντα*,
 not with *τηρεῖν*, otherwise *προρώντα*
 would have been necessary.—*ταῦτα* . . .
ἴφ ἀντὶ τοῦ: sc. *τηρεῖν*, with what means
 we may. *ταῦτα*, obj. of *ὅρωντα*, refers to
 contingencies such as have been illus-
 trated above, by which good fortune
 may be secured to foundlings.

129. Cf. v. 72.—The MS. reading
φησὶν gives in the fourth foot an ob-
 jectionable anapaest, which begins
 with an *unelided* word of two or more
 syllables. Three of the five instances
 (cf. also P. 363) which occur in the
 Cairo MS. are clearly to be eliminated
 by emendation (E. 239, P. 397, 405), a
 fourth may be admissible (E. 131).
 The correction here is easy; the papy-
 rus offers a number of instances of
 failure to elide (e.g. S. 398). But see
 White, p. 156.

130. *Ισχυρόν*: in predicate apposi-
 tion to *τοῦτο*.

131. *οὐκ ἔστι δίκαιον*: *it isn't fair*,
 referring to the proposal just quoted.
 —*εἰ, κτέ.*: *assuming that*. The question

represents the second of the alterna-
 tives which are presented if the prin-
 ciple is accepted that the trinkets go
 with the child: (1) that Davus shall
 give the trinkets to Syriscus, who now
 has the child, or (2) that Syriscus shall
 give back the child to Davus, who has
 the trinkets. Syriscus speaks as if the
 principle were conceded. *εἰ* is there-
 fore almost equivalent to *ἔπειτα*. It is
 possible, however, to construe *εἰ τι, κτέ.*
 down to *ἢ τύχη* v. 184 with *οὐκ ἔστι*
δίκαιον, regarding the whole as a loose-
 jointed assertion,—a sort of breath-
 less *πνήγος* at the end of an otherwise
 well-ordered speech. In this case *ζη-*
τεῖς is embraced in the protasis, *εἰ*
 . . . *σε δεῖ, καὶ* (*εἰ*) . . . *ζητεῖς*.—On
 the anapaest in the second foot, with
 word-division *υ, υ —*, the first syllable
 being the final syllable of an un-
 elided word, see White, pp. 155 f. It
 is admitted by Aristophanes in the
 second and fourth feet and apparently
 not excluded by Menander from the
 second foot. See on P. 363.

132. *καὶ τοῦτο*: *the child too*, Davus
 already having the trinkets.—*πρὸς*:
 adv., strengthening the *καὶ*.

133. A scornful question, respond-
 ing to a nod on the part of Davus to the
 preceding question.—*ἀσφαλέστερον*:

εἰς τὸν τῶν τούτου σέσωκεν ἡ τύχη;
 135 εἰρηκαὶ κρίνον ὃ τι δίκαιον νενόμικας.

ΣΜΙΚΡΙΝΗΣ

ἀλλ᾽ εὔκριτ' ἔστι· πάντα τὰ συνεκκείμενα
 τοῦ παιδίου ὅστι· τοῦτο γιγνώσκω.

ΔΔΟΣ

καλῶς.

τὸ παιδίον δέ;

ΣΜΙΚΡΙΝΗΣ

οὐ γνώσομαι, μὰ Δίην, ἐγώ
 τοῦ νῦν ἀδικοῦντος, τοῦ βοηθοῦντος δὲ καὶ
 140 ἐπεξιόντος τῷ ἀδικεῖν μέλλοντί σοι.

ΣΤΡΙΣΚΟΣ

πόλλα ἀγαθά σοι γένοιτο.

ΔΔΟΣ

δεινή γένης κρίσις,
 νὴ τὸν Δία τὸν σωτῆρόν τοι ἀπανθρεπόμενος
 ἀπαντα περιέσπασμ', δέ δὲ οὐχ εύρων ἔχει.
 οὐκοῦν ἀποδιδῶ;

ΣΜΙΚΡΙΝΗΣ

φημί.

since nobody would be in a position to call Davus to account for the property. — πονηρέστη πάλιν: *play the knave once more.* Syruscus has in mind his selling the tokens.

134. εἰ νῦν τι: si quid nunc. The condition again expresses a fact.

137. γιγνάσκειν: vox propria for a legal decision, cf. Arist. Resp. Ath. 48. 5 δ τι ἀν γνῶσιν οἱ δικασταί, τοῦτο κόρινθος. The decision agrees with the

principle for which Syruscus has contended, but is also consistent with the alternative proposed by Davus. The spelling γιγάσκω is post-Menandrian; see on γίνομαι v. 35.

139. ἀδικοῦντος: sc. αὐτός.

140. τῷ ἀδικεῖν: Menander is rather conservative in his use of crasis. — σοι: reserved to the end for emphasis.

141. δεινή γένει: *outrageous.*

144. οὐκοῦν: *really then?*

ΔΑΟΣ

δεινή γ' ή κρίσις,

145 ή μηθὲν ἀγαθόν μοι γένουιτο.

ΣΤΡΙΣΚΟΣ

φέρε ταχύ.

ΔΑΟΣ

ὦ Ἡράκλεις, ἀ πέπονθα.

ΣΤΡΙΣΚΟΣ

τὴν πήραν χάλα

καὶ δεῖξον· ἐν ταύτῃ περιφέρεις γάρ.

(To Smicrines, who is about to leave)

βραχὺ

πρόσμεινον, ἵκετεύω σ', ἵν' ἀποδῷ.

B¹, quat. y, p. 7

ΔΑΟΣ

τί γὰρ ἐγὼ

ἐπέτρεψα τούτῳ;

ΣΜΙΚΡΙΝΗΣ

δός ποτ', ἐργαστήριον.

ΔΑΟΣ (handing the wallet to Syriscus)

150 αἰσχρά γ' ἀ πέπονθα.

ΣΜΙΚΡΙΝΗΣ (to Syriscus)

πάντ' ἔχεις;

ΣΤΡΙΣΚΟΣ

οἶμαί γε δή.

146. ἀ = οἰα, cf. Aesch. Prom. 92
οἰα πρὸς θεῶν πάσχω θεός.—πήραν χάλα:—
open up, cf. Plaut. Rud. 1141 solve
vidulum ergo.

148. τί γάρ, κτέ.: cf. vv. 5, 20.
Davus repeats himself in a helpless sort
of way.

149. ἐργαστήριον: new as a term
of abuse, probably meaning ἐργασθμένος
ἐν μυλῶνι, or the like. Cf. Cat. 42. 18
ο lutum, ο lupanar, aut si per-
ditius potest quid esse (Mazon),
Ter. Ad. 373 ain tamen, carcer?
Cf. Eng. "you tank."

ΣΜΙΚΡΙΝΗΣ

「εἰ μή τι καταπέπωκε τὴν δίκην ἐμοῦ
λέγοντος, ως ἡλίσκετ’.

ΣΤΡΙΣΚΟΣ

οὐκ ἀν φόμην.
ἀλλ’ εὐτύχει, βέλτιστε· τοιοῦτους ἔδει
θάττον δικάζειν πάντας. Exit Smicrines to the city.

ΔΑΟΣ

155 ὡς Ἡράκλεις. οὐ γέγονε δεινή γ’ ἡ κρίσις;

ΣΤΡΙΣΚΟΣ

πονηρὸς ἥσθας.

ΔΑΟΣ

ὡς πονήρος, ὅπως σὺν νῦν
τούτῳ φυλάξεις αὐτὰ σώσεις τ’ ἀσφαλῶς,
εὖ ἔσθι, τηρήσω σε πάντα τὸν χρόνον.

151. When Syriscus answers as if in doubt, Smicrines reassures him. Before *εἰ μή* sc. *ἔχεις πάντα*. — *τὴν δίκην*: *the verdict*, which the *ως*-clause summarizes.

152. *οὐκ ἀν φόμην*: sc. *αὐτὸν καταπεπέντεναι*. Syriscus has taken the jest seriously.

153. *ἴσα*: contrary to the fact, would *God that*, lit. *it ought to be that*.

154. *θάττον*: here in the sense of *μᾶλλον*. — *δικάζειν*: *sit in judgment*. — *πάντας*: *without exception*, emphatic by position. — These last words are spoken as Smicrines is taking his departure to the city, whence he returns in v. 380. — *ἀδικούν πράγματος*: the genitive of exclamation, cf. v. 889. It is more frequent with an interjection

(e.g. *ὦ*, *οἴμοι*) or an exclamation, as in v. 179.

156. The second-person forms *ἥσθα* or *ἥσθας*, *οἴσθα* or *οἴσθας*, are attested by the ancient grammarians as “Hellenic” and are occasionally found in classical Attic, Kühner-Blass § 209. 3, Cröner, *Memoria Graeca Herculaneensis*, p. 270. — *ὅπως*, *κτέ.*: the const. is *τηρήσω σε ὅπως*, *κτέ.*, cf. Arist. *Pol.* 1309 B 16 *τηρεῖν ὅπως κρείττον ἔσται τὸ . . . πλῆθος*, *Isoc.* 7. 30.

157. *σώσεις*: cf. vv. 191, 180.

158. *εὖ λεθι*: hiatus is regularly admitted in the trimeters of both the tragic and the comic poets after *εὖ*, *τι*, and *περι*, and in comedy after *ὦ* and in the combination *οὐδὲ εἰς* and its forms. Kühner-Blass § 48. 3.

ΣΤΡΙΣΚΟΣ

οἵμωζε καὶ βάδιζε.

Exit Davus to the country.

σὺ δὲ ταυτί, γύναι,

160 λαβοῦσα πρὸς τὸν τρόφιμον ἐνθάδ' εἰσφερέ.

Χαιρέστρατον νῦν γὰρ μενοῦμεν ἐνθάδε,

εἰς αὔριον δ' ἐπ' ἔργον ἔξορμήσομεν

τὴν ἀποφορὰν ἀποδόντες. ἀλλὰ ταῦτα μοι

πρῶτ ἀπαριθμῆσαι καθ' ἐν. ἔχεις κοιτίδα τινά;

165 βάλλ' εἰς τὸ προκόλπιον.

While Syriscus opens the wallet his wife holds out the fold of her dress.

At this moment Onesimus comes out of the house of Chaerestratu.

160. *τρόφιμον*: the allusion may be to Charisius, whose relationship to Chaerestratu (see p. 29) the spectators already know, or to Chaerestratu himself. The word properly means *erilis filius* (see on fr. 600, p. 47); if it has that meaning here, however, we must assume that Syriscus has learned that Charisius is not living in his own house (cf. v. 194). The second alternative is therefore more probable. *τρόφιμος* may mean simply *δεσπότης* according to the scholiast to Aristid., p. 53 Dind., though in the passage which he cites (fr. 600) it = *erilis filius*.

161. The explanation is obviously for the benefit of the spectators. Syriscus expects to do an errand in the city before Chaerestratu arrives (v. 246).

163. *ἀποφοράν*: a monthly payment made to their masters by slaves who worked out for hire (*οἰκοῦντες χωρίς*). Instead of having the money brought to him in the city Chaerestratu goes to his country home to receive it. In Andoc. Myst. 38 a slave-owner goes out to Laurium on the first of the month (*ταυστήνην*) to collect from his slave resident there. In Aeschin. 1. 97

the payment amounted to two obols a day. The author of [Xen.] Resp. Ath. 1. 11 complains that this system produced a class of rich and impudent slaves.

164. *ἀπαριθμῆσαι*: imv. inf., *count over*, cf. Xen. Oec. 9. 10 *ἀπαριθμήσαντες καὶ γραψάμενοι ἔκαστα*. — *κοιτίδα*: prob. *basket* here. *κοιτίς* = *μικρὰ κλοτῆ* acc. to Suidas and schol. Luc. Epist. Sat. 21. — Menander admits a trisyllabic dactyl in the fifth foot only here and in S. 94; and in the third foot not at all, contrary to the practice of Aristophanes (8 instances). White, p. 148.

165. Since his wife has no basket, as she indicates by a negative gesture, the fold of her himation will serve. The *προκόλπιον* was the loose part of the robe in front of the breast, formed by the corner of the himation that passed from the right shoulder to the left. By simply extending the right arm a receptacle could be made of the fold. The niggardly man in Theoph. Char. 22. 8 carries home in this receptacle the vegetables which he has bought at the market. Cf. also for this practice id. 6. 4 and Men. fr. 201 K.

Sc. 3. SYRISCUS, ONESIMUS

ΟΝΗΣΙΜΟΣ (to himself)

μάγειρον βραδύτερον
 οὐδεὶς ἔόρακε. τηνικαῦτ' ἔχθες πάλαι
 ἔπινον

ΣΤΡΙΣΚΟΣ

ούτοσὶ μὲν εἶναι φάίνεται
 ἀλεκτρυών τις καὶ μάλα στριφνός. λαβέ.
 τοντὶ δὲ διάλιθόν τι. πέλεκυς ούτοσί.

ΟΝΗΣΙΜΟΣ (aside, noticing Syriscus)

170 τί ταῦθ';

ΣΤΡΙΣΚΟΣ

ὑπόχρυσος δακτύλιος τις ούτοσί,

— At his entrance in the opening scene Onesimus was probably returning from the city, whither he had gone to hire a cook for the day's banquet (see p. 37). At the close of the first act he retired into the house in which Chari-sius was staying. — *βραδύτερον*: *slower*, i.e. at arriving, *tardier*. He does not arrive until about v. 375. The same motive of a tardy cook is found in Plautus' *Mercator*: in v. 578 it is proposed to hire a cook and give a dinner; in v. 697 Lysimachus says *egomet conduxi coquom, sed eum demiror non venire ut iusseram*; the cook finally arrives in v. 741. For *βραδύς tardy* cf. Thuc. 7. 43. 5 *ὅτως . . . τοῦ περινεσθαι ὡν ἔνεκα ἥλθον μὴ βραδεῖς γένωνται*, and the vb. *βραδύνειν loiter*.

166. *τηνικαῦτα*: cf. Plat. *Phaedo* 76 B *αὔριον τηνικάδε*. The day before, the cook was on time; the meal (v. 394) was by this time long since over, and the symposium under way. It is now already afternoon. Cf. Aristoph. fr. 347

Κ. ἀλλ' ἐστίν, ὡ πάτερ, κομδῆ μεσημβρία,
 ἥντικα γε τὸν νεωτέρους δειπνεῖν χρεών.

168. Cf. the enumeration of *γυναικεῖα* in the recognition scene P. 646 ff. and note ad loc. — *στριφνός*: a Hellenistic by-form of *στιφρός* (Moeris), *firm*, of flesh, = *στερεός* (Hesych.). Syriscus pinches the toy rooster, which was made of clay or metal, as market-keepers squeezed birds before buying (Aristoph. *Av.* 530 *οἱ δὲ ὀνοῦνται βλιμάζοντες*), and declares it "tough." The noun *στριφνός* is used in the Septuagint, Job 20. 18, of a tough piece of meat that cannot be masticated or swallowed: *ῶσπερ στριφνός ἀμάσητος, ἀκατάπορος*.

169. *διάλιθόν τι*: *something set with stones*. The adj. is used of a pitcher in Men. fr. 503 K., and of a cup and necklace in the Athenian and Delian temple inventories, Ditt. Syl.² 586. 63 and 588. 184, 198. — *πέλεκυς*: cf. Plaut. *Rud.* 1158 *securicula ancipes, item aurea*.

170. *ὑπόχρυσος*: *gilded*, a meaning attested by the temple inventories of

αὐτὸς σιδηροῦς. γλύμμα ταῦρος ἡ τράγος —
οὐκ ἀν διαγνοῖην — Κλεόστρατος δέ τίς
ἐστιν ὁ ποήσας, ὡς λέγει τὰ γράμματα.

ΟΝΗΣΙΜΟΣ (to Syriscus)
ἄγε, δεῦξον.

ΣΤΡΙΣΚΟΣ (handing him the ring)
ην. σὺ δ' εἶ τίς;

ΟΝΗΣΙΜΟΣ
αὐτός ἐστι.
ΣΤΡΙΣΚΟΣ
τίς;

175 ὁ δακτύλιος.

ΣΤΡΙΣΚΟΣ
ὁ ποῖος; οὐ γὰρ μανθάνω.

ΟΝΗΣΙΜΟΣ

τοῦ δεσπότου τούμον Χαρισίου —

Delos, Ditt. Syl.² 588.15 δακτύλιοι σιδηροῦντοι ἄποκεχρυσωμένοι. Such compounds of *τόντο*- usually give the material which underlies the plating.

171. *σιδηροῦς*: He tests its weight; or perhaps the gilding was worn off on the edges. — *γλύμμα* = *στήμειον*. It was a seal-ring with an intaglio cut in a stone setting. The device was indistinct, as that on the ring of Demus in Aristoph. Eq. 954 (*θρῶν, λάρος*); cf. P. 647, where the object thought to be a goat or an ox proves to be a deer. Or is this a jest at the expense of a contemporary artist Cleostratus? He is otherwise unknown.

173. Artists' signatures have rarely been found on ancient seal-rings.

174. The detailed description of the ring attracts the attention of Onesi-

mus. — *ην*: like *ἰδού*, is often used by one who complies with a request. — *αὐτός ἐστι*: *it's the very one*. The assertion startles Syriscus, who has no idea what Onesimus is talking about, and naturally supposes that *αὐτός* refers to a person.

175. *ὁ ποῖος*: *ring?* *What ring?* The question betrays the confusion of Syriscus, who cannot yet understand how Onesimus can speak of the ring as "the very one." *ποῖος* preceded by the art. generally repeats a word which the speaker slyly pretends not to understand, e.g. Aristoph. Ach. 903 *ὁ ποῖος οὐτος Λάμαχος; who is this Lamachus, anyway?* Nub. 1270 *τὰ ποῖα ταῦτα χρήματα; the money?* *Just what money do you mean?* This usage is to be distinguished from *ποῖος* without the art.,

ΣΤΡΙΣΚΟΣ
ΟΝΗΣΙΜΟΣ

‘δν ἀπώλεσεν.

χολᾶς.

ΣΤΡΙΣΚΟΣ
τὸν δακτύλιον θέσ, ἀθλιε.

ΟΝΗΣΙΜΟΣ

τὸν ἡμέτερόν σοι θῶ; πόθεν δ' αὐτὸν λαβὼν
ἔχεις;

ΣΤΡΙΣΚΟΣ

‘Απολλον καὶ θεοί, δεινοῦ κακοῦ.

180 ‘οίον τὸ σῶσαι χρήματ’ ἔστιν ὄρφανοῦ
παιδός. ὁ προσελθὼν εὐθὺς ἀρπάζειν βλέπει.
τὸν δακτύλιον θέσ, φημί. προσπαῖζεις ἐμοί;

ΟΝΗΣΙΜΟΣ

τοῦ δεσπότου στί, νὴ τὸν Ἀπόλλω καὶ θεούς. B², quat. y, p. 8

ΣΤΡΙΣΚΟΣ

ἀποσφαγείην πρότερον ἀν δήπουθεν ἦ
185 τούτῳ τι καθυφείμην. ἄραρε, δικάσομαι

the colloquial Attic idiom in which the speaker repeats in a tone of scornful dissent or ridicule a word just used by the preceding speaker, e.g. Aristoph. Ach. 761 οὐδὲ σκόρδα; — ποὶα σκόρδα; *garlic indeed!*

176. χολᾶς = μανει, cf. S. 204, E. 666.

177. θέσ: *put down*, = θέσ κάτω or κατάθεσ. The omission of the adverbial element gives to the command a peremptory tone.

178. ἡμέτερον: slaves regularly use the plural of the first personal pronoun (*ἡμεῖς*) to indicate their masters; the plural possessive pronoun, of that which belongs to them. Cf. v. 905.

181. δ προσελθών: the art. with the partic. often generalizes, and is al-

most equivalent to δ πᾶς, cf. δ παρατυχών v. 17, δ βουλόμενος, etc. — δρπάζειν βλέπει: *looks larceny*, a locution for which there are many parallels in tragedy and in comedy, e.g. Aristoph. Ach. 378 οὐδὲν βλέπουσιν δλλο πλὴν ψήφῳ δακεῖν, Ran. 603 βλέποντ' ὄργανον. Kühner-Gerth § 410. 3.c.

185. καθυφείμην: *give in*, by making terms; used especially of compromising a case out of court. Demosthenes Meid. 151 says that a proposal was made to him by friends of Meidias καθυφεῖναι τὸν ἀγῶνα. When a low fine was assessed against Verres, Cicero was criticized ὡς ἐπ' ἀργυρίῳ τὸ τιμῆμα καθυφεμένος, Plut. Cic. 8. The judicial sense here is made clear by δικάσομαι. — ἄραρε: *it's settled*, = κέκριται, βεβαίως

ἀπασι καθ' ἔνα. παιδίον ὄστιν, οὐκ ἔμα.

Proceeds with the examination of the wallet.

στρεπτόν τι τουτι· λαβὲ σύ. πορφυρᾶ πτέρυξ.
εἰσω δὲ πάραγε.

His wife, with the child and the tokens, departs into the house of Chaerestratus.

(To Onesimus) ὅστιν δὲ τί μοι λέγεις;

ΟΝΗΣΙΜΟΣ

ἔγώ;

Χαρισίου ὄστιν ούτοσί· τοῦτον ποτε
190 μεθύσων ἀπώλεσ', ως ἔφη.

ΣΤΡΙΣΚΟΣ

Χαιρεστράτου

είμ' οἰκέτης. ή σῳζε τοῦτον ἀσφαλῶς
η μοι δός αὐτῷ.

ΟΝΗΣΙΜΟΣ

τί γάρ; ἔχω σῶν. βούλομαι
αὐτὸς φυλάττειν.

ΣΤΡΙΣΚΟΣ

οὐδὲ ἐν μοι διαφέρει.

οὕτως ἔχει καὶ ἀμετακινήτως (Suidas), cf. Eur. Or. 1330, Med. 322 μὴ λόγους λέγει,
ἀς ταῦτ' δραπε.

187. στρεπτόν τι: probably a twisted metal collar, such as the Persians wore, represented on the Alexander mosaic of the battle of Issus; cf. Plut. Mor. 808 f, of Themistocles, θών νεκρὸν στρεπτὰ χρυσᾶ . . . περικείμενον, αὐτὸς μὲν παρῆλθεν. The neuter as noun is found also in the temple inventories of Athens and Delos, Ditt. Syl.² 586. 28 στρεπτὸν περίχρυσον ὑπάργυρον, 588. 34. — πτέρυξ: τὸ ἡμέσιον τοῦ χιτωνίσκου Poll. 7. 62, one of the two sides of the chiton which the child's mother had worn (see v. 272). The trinkets laid with the child were

wrapped in it. For this meaning see Aristoph. fr. 325 K. τὴν πτέρυγα παραλύσασα τοῦ χιτωνίου. Such a piece assisted in the recognition in the comedy from Ghorān, fr. I, col. i (B.C.H. XXX, p. 111), πτέρυξ χιτωνίσκου γυναικελοῦ (also of purple, v. 5), and in Eur. Alope (above, p. 50) cum adlata essent (insignia) et agnosceret Cercyon ea esse ex veste scissa filiae suaæ.

188. εἴσω πάραγε: intr., *pass in*, cf. Euphr. 10. 15 K.

192. αὐτῷ. τί γάρ; ἔχω: see Crit. Ap. The crasis involved in the reading αὐτῷ ήν παρέχω is very harsh. It has been removed from v. 118. — ἔχω σῶν: cf. Xen. Anab. 7. 6. 32 ἐκεῖνο σῶν ἔχετε.

εἰς ταῦτὸ γάρ παράγομεν, ὡς ἐμοὶ δοκεῖ,
196 δεῦρ' ἀμφότεροι.

ΟΝΗΣΙΜΟΣ

νυνὶ μὲν οὖν συνάγοντι καὶ
οὐκ ἔστιν εὔκαιρον τὸ μηνύειν ἵσως
αὐτῷ περὶ τούτων αὐτοιν δέ.

ΣΤΡΙΣΚΟΣ

καταμενῶ,
αὐτοιν ὅτῳ βούλεσθ' ἐπιτρέπειν ἐνὶ λόγῳ
ἔτοιμος. Exit Onesimus into the house of Chaerestratus.
οὐδὲ νῦν κακῶς ἀπῆλλαχα.

194. **παράγομεν**: this verb in its intransitive meanings, which are rarely found in classical Greek, signifies simply *pass along*; *οἱ παράγοντες, the passers-by*, CIG. 2129. The direction must be indicated by an adverb or preposition: *pass in* (= *παρέναι*) *παράγειν εἰς*, *ἐπί*, *εἰσω*, etc., cf. Polyb. 4. 44. 8 *παράγοντιν ἐπὶ τὴν Βοῦν*, *pass out* *παράγειν ἐκ*, *ἔξω*, etc., cf. Polyb. 5. 18. 4 *θεωροῦντες ἐκ τῆς πόλεως παράγονταν τὴν δύναμιν*. — Syriscus is probably led to the conjecture (*δοκεῖ*) that Onesimus is about to enter the same house by some motion in that direction on the latter's part. There is no indication that he knows that Charisius is the son of his master; nor, if he had that knowledge, would he be aware that Charisius is not living in his own house.

195. **συνάγοντι**: intrans., *they're getting together*, i.e. for entertainment, cf. the definition in Athen. 365 c *Ἐλεγχοὶ δὲ συνάγειν καὶ τὸ μετ' ἀλλήλων πίνειν, καὶ συναγάγοντι τὸ συμπόσιον*, quoting Menander (158 K.). Athenaeus conjectures that the verb in this meaning

implies a banquet *ἀπὸ συμβολῶν*. The usage seems to be characteristic of Hellenistic and late Greek, cf. Euphron 1. 10 K., Diph. 43. 28 K., Sophilus 4 K. *ἡδὸν γε μετ' ἀνδρῶν ἔστιν Ἑλλήνων δεῖ συνάγειν*, Athen. 142c, 420e, *οἱ δὲ νῦν συνάγοντες ἐπὶ τὰ δέκανα*. The verb is sometimes used transitively in the meaning *get (guests) together*, cf. P. 55 *συνηγένεσαν οἱ συνῆθες* and fr. 450 K. *ἀστεῖον τὸ μὴ συνάγειν γυναῖκας μηδὲ δειπνίζειν θύλον* (at a wedding). The object may be a collective noun, e.g. *συναγαγεῖν συμπόσιον*, Poll. 6. 8.

196 f. **τὸ μηνύειν**: the art. particularizes. The thought of *telling* was in both their minds. — **αὐτῷ**: *ipsi*. For the dat. see on v. 284.

198. **βούλεσθε**: you and Charisius. — **ἐπιτρέπειν**: see on v. 2. — **ἐν λόγῳ**: constr. with **ἔτοιμος**, *I'm ready, in a word*. Cf. Arist. Eth. Nic. 1103 b 21 *ἐν δὴ λόγῳ*.
 199. **ἔτοιμος**: sc. **ών**. — **οὐδὲ νῦν**: *not this time, either*, referring to his debate with Davus. He is confident of success.

200 πάντων δ' ἀμελήσανθ', ὡς ἔοικεν, δεῖ δίκας
μελετᾶν· διὰ τουτὶ πάντα νῦνὶ σώζεται.

Exit through one of the parodoi.

A group of revelers enter, probably from the city, and give a performance. At the close of the performance they retire into the house of Chaerestratus.

ΧΟΡΟΥ

ACT III

Enter Onesimus from the house of Chaerestratus

Sc. 1. ONESIMUS alone

ΟΝΗΣΙΜΟΣ

τὸν δακτύλιον ὥρμηκα πλεῦν ἢ πεντάκις
τῷ δεσπότῃ δεῖξαι προσελθών, καὶ σφόδρα
ῶν ἔγγὺς ἥδη καὶ πρὸς αὐτῷ παντελῶς
205 ἀναδύομαι. καὶ τῶν πρότερόν μοι μεταμέλει
μηνυμάτων. λέγει γὰρ ἐπιεικῶς πυκνά·
“ώς τὸν φράσαντα ταῦτά μοι κακὸν κακῶς”

201. *vuvl*: *nowadays*. It would seem from this that the Athenians in Menander's day were no less litigious than at the time of Aristophanes' Wasps.

χοροῦ: on the chorus see above, p. 33, and cf. on P. 146, S. 413. No considerable interval of time is supposed to elapse during this intermission. The "to-morrow" of v. 198 does not fall within the time covered by the action of the play.

202. πλεῖν: a shortened form of πλέον, like οἶμαι for οἶομαι. Kühner-Blass § 50, n. 11. It is used only by Attic writers, and by them only before numerical expressions. It does not occur at all in inscriptions of the classical period.

204. ἔγγύς: sc. αὐτοῦ. — καὶ πρὸς αὐτῷ παντελῶς: *in fact, right in his presence*. καὶ corrects σφόδρα ὡν ἔγγύς by substituting for it the more precise

παντελῶς πρὸς αὐτῷ. Cf. Plat. Apol. 23 Λ διλγοῦ τιὸς ἀξία ἐστι καὶ (or rather) οὐδενός, Phaedo 58 ι παρῆσαν τινες καὶ πολλοὶ γε, and atque in Cic. Legg. 3. 14. 32 pauci atque admodum pauci. For πρὸς meaning *close to* cf. Soph. O.T. 1169 πρὸς αὐτῷ γ' εἰμι τῷ δεινῷ λέγειν, *on the dreaded brink of speech* (Jebb).

205. ἀναδύομαι: cf. Aristoph. Ran. 860 ἔπιμός εἰμι ἔγωγε, κούκ ἀναδύομαι, δάκνει δάκνεσθαι.

206. ἐπιεικῶς: like *satis* and Eng. *moderately, tolerably, rather*, with diminishing effect on the following word. The frequency with which Charisius utters the sentiment of the next verse causes Onesimus apprehension.

207. ὡς: cf. Hom. Od. 1. 47 ὡς ἀπόλοτο καὶ ἀλλος, Eur. Hipp. 407 ὡς ὀλοτο παγκάκως, ἥτις, κτέ. ὡς for εἴθε or εἰ γάρ is confined to the poets. — ταῦτα:

ο Ζεὺς ἀπολέσαι.” μή με δὴ διαλλαγέις
 πρὸς τὴν γυναῖκα τὸν φράσαντα ταῦτα καὶ
 210 συνειδότ’ ἀφανίσῃ λαβών. καλῶς δ’ ἔχει
 ἔτερόν τι πρὸς τούτοις κυκᾶν. ταῖτοι γ’ ἔμοι
 κάνταῦθα κακὸν ἔνεστιν ἐπιεικῶς μέγα.

Habrotonon comes hurriedly out of the house of Chaerestratus, angrily addressing some young men who try to hold her at the door.

Sc. 2. ONESIMUS, HABROTONON

ABPOTONON

ἔπειτε μ’, ἵκετεύω σε, καὶ μή μοι κακὰ
 παρέχετε. (To herself) ἔμαυτήν, ὡς ἔοικεν, ἀθλία,
 215 λέληθα χλευάζοντος· ἐρᾶσθαι προσεδόκων,
 θεῖον δὲ μισεῖ μῖσος ἀνθρωπός μέ τι.

B^a, quat. y, p. 6

Onesimus had told his master of the birth of the child, and Charisius had learned from Pamphila that she had been the victim of misfortune. The regret of Charisius that he had learned the truth marks the first stage in his change of attitude toward his wife.

208 ff. μὴ . . . ἀφανίσῃ: a construction common in Homer, revived by Euripides and Plato. GMT. § 264. — ἀφανίσῃ: *annihilate*, cf. *ἀἴστοῦν* in Aesch. Prom. 151.

211. κυκᾶν: cf. v. 356. — ταῖτοι γε: introducing a grave objection to the plan ἔτερόν τι κυκᾶν. Cf. Aristoph. Ach. 611, Xen. Mem. 1. 2. 3. Three courses lie open to Onesimus: he may (1) show the ring, prove Charisius to be the father of a child, possibly cause him to be reconciled with his wife, and — be annihilated himself (vv. 281 ff. compared with vv. 686 ff.); (2) he may stir up some new complication and thus divert his master's attention from

his former fault; or (3) he may give the ring back to Syriscus (v. 219). Habrotonon settles the question in favor of the second course. While pondering upon the situation Onesimus does not at first see Habrotonon.

212. Cf. Aristoph. Plut. 348 ξνι γάρ τις ξνι κίνδυνος ἐν τῷ πράγματι.

213. She addresses the revelers in general, but in particular the one (*σε*) who was annoying her most. On these revelers and the chorus see p. 33.

214 f. ἔμαυτὴν χλευάζοντα: *made myself a butt of mockery*, explained by the following. When the young men saw that Charisius did not treat her with affection they thought that they could take liberties with her. — προσεδόκων: cf. Anax. 22. 29 K. οἱ δὲ ἐρᾶσθαι προσεδοκῶντες.

216. θεῖον: i.e. ξσχατον. With the phrase cf. LXX, Ps. 139. 22 τελειον μῖσος ξμίσοντι αὐτούς. — ἀνθρωπός: indignantly, *the man*, cf. Pet. fr. v. 1, p. 94.

οὐκέτι μ' ἔᾳ γὰρ οὐδὲ κατακεῖσθαι, τάλαν,
παρ' αὐτόν, ἀλλὰ χωρίς.

ΟΝΗΣΙΜΟΣ (to himself, not seeing Habrotonon)

ἀλλ' ἀποδῶ πάλιν
παρ' οὐ παρέλαβον ἀρτίας; ἄτοπον.

ΑΒΡΟΤΟΝΟΝ (to herself)

τάλας

220 οὗτος, τί τοσοῦτον ἀργύριον ἀπολλύει;

ἐπεὶ τό γ' ἐπὶ τούτῳ τὸ τῆς θεοῦ φέρειν

Diogen. 2. 46

κανοῦν ἔμοιγ' οἰόν τε νῦν ἐστ', ὡς τάλαν.

ἀγνὴ γάμων γάρ, φασίν, ἡμέραν τρίτην
ῆδη κάθημαι.

920 Κ.

217. κατακεῖσθαι: = κατακλίνεσθαι.
Two persons reclined on each couch
at an Athenian banquet, cf. Plat.
Symp. 175 A, E. Respectable women al-
ways sat.

218. χωρίς: i. e. at another table,
cf. Herod. 9. 16 *καὶ σφεων οὐ χωρίς ἐκ-
τέρους κλίναι*, ἀλλὰ Πέρσην τε καὶ Θηβαῖον
ἐν κλίνῃ ἐκάστη. The idea of compul-
sion (e.g. κελεύει, ἀναγκάζει) is derived
from the negative οὐκ ἔᾳ. Cf. Dem. 19.
82 μὴ δὴ ταῦτα λέγειν αὐτὸν ἔστε, ἀλλὰ
... δεικνύναι, Herod. 9. 2.

219. ἄτοπον: sc. ἀν εἴη.

220. τί ἀπολλύει: *why does he waste
on me.* The amount was twelve drach-
mae a day, see Pet. fr. v. 11, p. 95.
Menander prefers the ω -conjugation
of this verb.

221. τό γ' ἐπὶ τούτῳ: *so far as it
lies with him*, = τούτον γ' ἔνεκα. Cf.
Xen. Anab. 6. 6. 23 τὸ ἐπὶ τούτῳ ἀπο-
λάμασεν. — φέρειν κανοῦν: only girls
of good family and of irreproachable
reputation were chosen to carry the

baskets of offerings in the great relig-
ious processions. The action of Hip-
parchus in sending away the sister
of Harmodius as “unworthy” was
a deadly insult (Thuc. 6. 56. 1). The
Panathenaic festival is probably meant
here.

223. ἀγνὴ γάμων: a formal phrase
that had come to be proverbial (*φασίν*);
Diogenian. 2. 46, referring to this pro-
verb, explains: ἐπὶ τῶν σωφρόνων γυναι-
κῶν, εἰρωνικῶς δὲ καὶ ἐπὶ τῶν μῆτρων.
In the ancient oath which the women
swore who took part in the ceremony
of the λεπτὸς γάμος is the phrase εἰμὶ καθαρὰ
καὶ ἀγνὴ ἀπὸ τε τῶν δλλων τῶν οὐ καθα-
ρεύοντων καὶ ἀπὸ ἀνδρὸς συνουσίας, [Dem.]
59.78. — τὴν τρίτην: cf. Eur. Hipp. 135
and schol. We may infer from this
statement that Charisius had learned
of his wife's secret only the day before
yesterday. His purpose in taking Ha-
brotonon was, not to forget his trouble,
but to create a certain impression. See
above, p. 31.

ΟΝΗΣΙΜΟΣ (to himself)

*πῶς ἀν οὖν, πρὸς τῶν θεῶν,*225 *πῶς ἀν, ἵκετεύω —*

Enter Syriscus through one of the parodoi. Habrotonon stands aside until his departure.

Sc. 3. ONESIMUS, HABROTONON, SYRISCUS

ΣΤΡΙΣΚΟΣ

*ποῦ στίν ὁν ζητῶν ἐγώ**περιέρχομ';* Sees Onesimus in the vestibule, about to enter the house.*οὗτος ἔνδον. ἀπόδοσ, ὥγαθέ,**τὸν δακτύλιον τὸ δεῖξον φ μέλλεις ποτέ.**κρινώμεθ'. ἐλθεῖν δεῖ μέ ποι.*

ΟΝΗΣΙΜΟΣ

τοιουτονί

*ἐστιν τὸ πρᾶγμ', ἄνθρωπε· τοῦ μὲν δεσπότου*230 *ἔστ', οῶ' ἀκριβῶς, οὗτοσὶ Χαρισίου,**όκνω δὲ δεῖξαι· πατέρα γὰρ τοῦ παιδίον**αὐτὸν ποῶ σχεδόν τι τοῦτον προσφέρων,**μεθ' οὐ συνεξέκειτο.*

224 f. *πῶς ἀν οὖν, κτέ.* : Onesimus is still thinking aloud; *ἵκετεύω*, *pray*, addresses no one in particular. His thought probably was: "How, then, if I am not going to give back the ring nor show it to Charisius, am I to get rid of Syriscus?" At this moment Syriscus returns.

226. *περιέρχομαι*: the vb. shows that Syriscus comes not from the house but from the side entrance. He sees Onesimus standing in the *πρόθυρον* of the house of Chaerestratus, and therefore can speak of him as *ἔνδον*. Extensive use was made of the vestibule in

the New Comedy in representing indoor scenes. See on S. 193.

227. *ποτέ*: with the imv., as well as in questions, *ποτέ* expresses impatience, Lat. *tandem*. Construe with *δεῖξον*.

232. *ποῶ*: the pres. is more positive than the fut. would have been. The assertion is modified by *σχεδόν τι*, *practically, almost certainly*. Of course Syriscus does not understand this until he is told of the circumstances in which the ring was lost.

233. *μεθ' οὐ*: the antec. is *τοῦτον*, the ring. — *συνεξέκειτο*: subj. *τὸ παιδίον*. —

ΣΤΡΙΣΚΟΣ

πῶς, ἀβέλτερε;

ΟΝΗΣΙΜΟΣ

Ταυροπολίοις ἀπώλεσεν τοῦτόν ποτε,

235 παννυχίδος οὐσῆς καὶ γυναικῶν· κατὰ λόγον
ἐστὶν βιασμὸν τοῦτον εἶναι παρθένου,

ἡ δ' ἔτεκε τοῦτο καξέθηκε δηλάδη.

εἰ μέν τις οὖν εὐρὼν ἔκείνην προσφέροι
τοῦτον, σαφὲς ἀντίδεικνύοι τεκμήριον.

240 νυνὶ δ' ὑπόνοιαν καὶ ταραχὴν ἔχει.

ἀβέλτερε: *stupid*, an abusive epithet of which the comic poets were fond; see Blaydes on Aristoph. Nub. 1201, and cf. Men. 393 K. ἐπαβελτερώσας τὸν πάλαι γ' ἀβέλτερον, of a slave who *makes a still greater ass of his master*.

234. Ταυροπολίοις: a festival in honor of Artemis Tauropolus, celebrated in the deme of Ilalae Araphenides on the east coast of Attica, north of Brauron, cf. Strabo 9. 1. 22 Ἀλαὶ Ἀραφηνίδες, δύον τὸ τῆς Ταυροπόλου. Our first knowledge of the festival, except the mere name (Hesychius), is derived from this play. We learn that it was a pervigilium celebrated by the women. Men were excluded, but the occasion naturally attracted some as loiterers on the outskirts, men who got drunk and invaded the privacy of the women if opportunity offered. With the case of Charisius cf. Aristoph. Pac. 873 f. ἦν (Θεωρίαν) ἡμεῖς ποτε ἐπαλομεν Βραυρωνάδ' ἴνοπετωκότες; The dances of the girls (v. 200) may have been a part of the ritual, for Artemis delighted in φόρμυγγές τε χοροί τε (Hom. Hymn. Aphr. 19) and such dances were customary at her festivals (Wernicke in

Pauly-Wissowa Realencycl. II, col. 1353). Helen was taking part in such a dance at the festival of Artemis Orthia at Sparta when Theseus carried her away (Plut. Vit. Thes. 31.3). — Note in the first foot an exception to the rule (see on H. 7) that the dactyl which overlaps the following foot is generally contained in a quadrisyllabic word whose accent corresponds with the ictus. Two of the five exceptions in this text (here and v. 265) are proper names; the other three are H. 10, E. 235, S. 440. White, p. 148.

235. παννυχίδος, κτέ.: hendiadys for γυναικῶν παννυχιζοντῶν. — On the dactyl in the first foot see preceding note.

236. τοῦτον: subj. of εἶναι, for τοῦτο (= τὸ γεγονός), attracted to the gender of its predicate βιασμὸν.

239. τοῦτον: τὸν δακτύλιον. — The displacement of τι in the MS. gave in the fifth foot a forbidden anapaest, beginning with a monosyllabic enclitic. See Crit. Ap.

240. νυνί: as the case stands, the mother being unknown. — ὑπόνοιαν: mere suspicion without proof. — ἔχει:

ΣΤΡΙΣΚΟΣ

σκόπει

αὐτὸς περὶ τούτων. εἰ δὲ ἀνασείεις, ἀπολαβεῖν
 τὸν δακτύλιον με βουλόμενος δοῦναι τέ σοι
 μικρόν τι, ληρεῖς· οὐκ ἔνεστιν οὐδὲ εἰς
 παρ' ἐμοὶ μερισμός.

ΟΝΗΣΙΜΟΣ

οὐδὲ δέομαι ταῦτα δή.

ΣΤΡΙΣΚΟΣ

245 ἦξω διαδραμών — εἰς πόλιν γὰρ ἔρχομαι
 νυνὶ — περὶ τούτων εἰσόμενος τί δεῖ ποεῖν.

Exit Syriscus to the city. Habrotonon approaches Onesimus.

ΑΒΡΟΤΟΝΟΝ

τὸ παιδάριον, ὁ νῦν τιθηνεῖθ' ἡ γυνή,
 'Ονήσιμ', ἔνδον, οὐτος εἰρευ ἀνθρακεύς;

involves, subj. τὸ προσφέρειν. Cf. the demand of Syriscus in v. 227.

241. ἀναστείλεις: lit. *brandish* with the intention of frightening, *terrorize with*, cf. Dem. 25. 47 τὴν . . . εἰραγ-γειλαν ἀναστείλας ποι ἔτρεψεν; where Harpocration renders the partic. by ἀπειλησάμενος. The definition of Hesychius, ἀναστείλεις: ἀναπειθεῖς, ἀνερεθίζεις (cf. Bekk. Anec. 79. 11 and Suid.), though doubtless a gloss on this passage, does not bring out the full meaning, which is like that of *μορμολύττεσθαι*, cf. Aristoph. Av. 1245 ταντὶ λέγοντα μορμολύττεσθαι δοκεῖς; The pres. is conative, *If you are trying to bulldoze (me)*. Syriscus suggests that Onesimus is attempting petty blackmail.

243 f. οὐδὲ εἰς . . . μερισμός: *there's no going-shares in this business with me!* — **οὐδὲ δέομαι**: *I don't want it, either.* οὐ (οὐδὲ) δέομαι τίνος or τι is very common in this colloquial meaning, implying aversion to a thing or scornful rejec-

tion of a proposal, *I've no use for*, cf. Aristoph. Eq. 673 οὐ δεμεθα σπονδῶν and the examples collected by Shorey in *Cl. Jour.* II, pp. 171 ff.

245. ἦξω: *return*, cf. Aesch. Cho. 3 ἦκω γὰρ ἐς γῆν καὶ κατέρχομαι and H. 46. — **διαδραμών**: *after I've run about*, cf. S. 181 and note, Aristoph. Pac. 586 γυναικῶν διατρεχουσῶν εἰς ἀγρόν, Alciph. Ep. 4. 9. 2 Sch. θεραπανίδων διαδρομαλ. Syriscus has several errands in town. The same force of *δια-*, *here and there*, is seen in such compounds as *διαπέμπειν*, *διαγγέλλειν*, and the like.

We see nothing more of Syriscus after this; the action of the play is over before night, and as the plot thickens he and his petty concerns are lost sight of. But he may have appeared for a moment near the end of the play, see on v. 848.

248. ἔνδον: Habrotonon had seen the wife of Syriscus suckling the child in the house of Chaerestratus.

ΟΝΗΣΙΜΟΣ

「ώσ」 φησιν.

ΑΒΡΟΤΟΝΟΝ

ώς κομψόν, τάλαν.

ΟΝΗΣΙΜΟΣ

καὶ τουτονὶ

280 τὸν δακτύλιον ἐπόντα τούμοῦ δεσπότου.

ΑΒΡΟΤΟΝΟΝ

αῖ, δύσμορ', εἶτ', εἰ τρόφιμος ὄντως ἐστί σου, B⁴, quat. y, p. 10
 τρεφόμενον ὄψει τοῦτον ἐν δούλου μέρει;
 κούκ ἀν δικαίως ἀποθάνοις;

ΟΝΗΣΙΜΟΣ

ὅπερ λέγω,

τὴν μητέρ' οὐδεὶς οἶδεν.

ΑΒΡΟΤΟΝΟΝ

ἀπέβαλεν δέ, φῆς,

285 Ταυροπολίοις αὐτόν;

ΟΝΗΣΙΜΟΣ

παρουνῶν γ', ως ἐμοὶ

τὸ παιδάριον εἶφ', ἀκόλουθος.

249. **κομψόν**: *dainty*. See above, p. 30.

251. **αῖ**: *ie*, Lat. *vae*, cf. Aristoph. Plut. 706 *αῖ*, *τάλαν*. A rare interjection. — *εἴτα*: *so then*, explained by the following *εἰ*-clause, cf. Baton 5.5 K. *εἴτ'*, *εἰ μεμάθηκε, δέσποτα, ξῆν, ἔγκαλεῖς*; adesp. 116 K. But perhaps we should read *εἴτ'*, which would better suit the indignant tone of the question. — *τρόφιμος*: *your young master*, i.e. the son of your master Charisius; see on v. 1, fr. 600, p. 47. — *ἐστί*: subj. *τὸ παιδίον*.

252. **τρεφόμενον**: the pass. is contrasted with *τρόφιμος*, a cognate of

act. meaning. — **ὄψει** := *περιβολεῖ*. Cf. Aristoph. Thesm. 698 *τέκνου με περιβολεῖςθ' ἀποστερουμένην*;

253. **ὅπερ λέγω**: *as I was saying*, i.e. when you interrupted me. For this use of the pres. cf. v. 284.

254. If the child's mother was a slave, he suggests, the child also would be.

256. Athenians of good family were attended in public by one or more servants, cf. Plat. Symp. 217 A (Alcibiades), Plut. Vit. Phoc. 19 (Phocion's wife), Dem. 21. 158 (Meidias), Aristoph. Av. 78 (Epops).

ΑΒΡΟΤΟΝΟΝ

δηλαδὴ

εἰς τὰς γυναικας παννυχιζούσας μόνος
ἐνέπεσε· κάμοῦ γὰρ παρούσης ἐγένετο
τοιοῦτον ἔτερον.

ΟΝΗΣΙΜΟΣ

σοῦ παρούσης;

ΑΒΡΟΤΟΝΟΝ

πέρνυσι, ναι,

260 Ταυροπόλιοις παισὶν γὰρ ἔψαλλον κόραις,
αὗτη θ' ὁμοῦ συνέπαιζεν, οὐδ' ἐγὼ τότε—
οὐπω γὰρ ἄνδρ' ἥδειν τί ἔστι, καὶ μάλα,
μὰ τὴν Ἀφροδίτην—

ΟΝΗΣΙΜΟΣ

τὴν δὲ παιᾶν ἥτις ποτ' ἦν
οἰσθας;

257. **μόνος**: i.e. without his companions; cf. **μόνη** v. 270.

258. **κάμοῦ**: the preceding train of thought—the occasion (v. 255), and the probable circumstances of the adventure of Charisius—now recalls to her mind a similar incident in her own experience.

259. **τοιοῦτον ἔτερον**: cf. Alex. 40K. γεγένηται δ', ὡς λέγουσι, καν Σάμω τοιοῦθ' ἔτερον. The neuter forms in -ον of **τοιοῦτος** and **τοσοῦτος** are distinctly preferred by Attic writers and are alone found in the inscriptions. — **πέρνωτ**: another coincidence: the last Tauropolia had been celebrated ten months before; the child is one month old.

260. **παισὶν κόραις**: cf. Aristoph. Lys. 595 **παιᾶνα κόρην γεγάμηκεν**, Theophilus 12K. **κιθαριστρας ἐρῶν**, παιᾶδες κόρης, Alex. 162K. **παιᾶς νήσ**, 112K. **κόραι θυγατέρες**.

261. **συνέπαιζεν**: the question of Onesimus in v. 263 implies that Habrotonon has made some reference to the girl in the case. If we retain the first pers. **συνέπαιζον** (with **αὐτή**) we not only miss this allusion but also have to assume that Habrotonon, a slave-girl who had been hired to play the lute for the dance, participated in the play (dance) of the others. See Crit. Ap. — **οὐδὲ ἐγὼ τότε**: she was about to say, for example, **ὑπενθήσα κακόν τι εἶναι**, referring to **τοιοῦτον ἔτερον**.

262. This hint at Habrotonon's recent innocence is an important clue to her character; see above, p. 30, and on v. 848. — **καὶ μάλα**: in response to a gesture of incredulity on the part of Onesimus.

263. **τὴν δὲ παιᾶνα**: he recalls her to the matter in hand.

ΑΒΡΟΤΟΝΟΝ

πυθοίμην ἄν· παρ' αἰς γὰρ ἦν ἐγώ
265 γυναιξί, τούτων ἦν φίλη.

ΟΝΗΣΙΜΟΣ

πατρὸς τίνος

ἥκουσας;

ΑΒΡΟΤΟΝΟΝ

οὐδὲν οἶδα, πλὴν ἴδούσα γε
γυνοίην ἀν αὐτήν. εὐπρεπής τις, ὡς θεοί,
καὶ πλουσίαν ἔφασάν τιν'.

ΟΝΗΣΙΜΟΣ

αὐτή ὅτιν τυχόν.

ΑΒΡΟΤΟΝΟΝ

οὐκ οἶδον· ἐπλανήθη γάρ μεθ' ἡμῶν οὖσον ἐκεῖ,
270 εἰτ' ἔξαπίνης κλάουσα προστρέχει μόνη,
τίλλουσον ἔαυτής τὰς τρίχας, καλὸν πάνυ
καὶ λεπτόν, ὡς θεοί, ταραντίνον σφόδρα

264. *πυθοίμην ἄν*: potential, *I could find out*. — *παρ' αἰς*: i.e. the members of the party by which she had been engaged. As stated above, the girl had joined this party.

265. *τίνος*: sc. *εἰη*. *τίς* is often used instead of *ὅτις* in indir. questions. Cf. *πόθεν* v. 299 for *ὅπόθεν* and many similar instances.

266. *πλὴν γε*: *although*, introduces a correction of the too sweeping assertion *οὐδὲν οἶδα*. Cf. Aristoph. Lys. 5 οὐδεμία πάρεστιν . . . πλὴν ηγέρης κωμῆτις ηδονής ἔξερχεται. *πλὴν* is often used for *πλὴν θτι*.

268. *αὐτή*: η *αὐτή*. The girl whom Habrotonon remembers may be *the same*, he thinks, as the mother of the

child. *αὐτή* would mean *the very one* whom we wish to find, *αὐτή this girl* of whom you speak (is she whom we seek). All three interpretations have their adherents. See on v. 645. *αὐτή* in the sense of *my mistress* is not to be thought of, for Onesimus has as yet no suspicion of this possibility. — *τυχόν*: see on II. 31.

272. *ταραντίνον*: woven from the silky byssus of the pinna shell and named from Tarentum, the place of manufacture; cf. “cambric.” Defined by Photius and Suidas as *λεπτὸν καὶ διαφανὲς ιμάτιον*, οὐ πάντας πορφυρόν, ὡς τινες ὄπελασον, by Hesychius as *ιμάτιον γυναικέον λεπτὸν κρόσσους (fringes) ἔχον* ἐκ τοῦ ἐνδικού μέρους. In spite of these

ἀπολωλεκῆν· ὅλον γὰρ ἐγεγόνει ράκος.

ΟΝΗΣΙΜΟΣ

καὶ τοῦτον εἶχεν;

ΑΒΡΟΤΟΝΟΝ

εἶχ' ἵσως, ἀλλ' οὐκ ἐμοὶ

275 ἔδειξεν· οὐ γὰρ ψεύσομαι.

ΟΝΗΣΙΜΟΣ

τί χρὴ ποεῖν

ἐμὲ νῦν;

ΑΒΡΟΤΟΝΟΝ

ὅρα σὺ τοῦτ'· ἐὰν δὲ νοῦν ἔχῃς
ἐμοὶ τε πείθη, τοῦτο πρὸς τὸν δεσπότην
φανερὸν ποήσεις. εἰ γὰρ ἔστ' ἐλευθέρας
παιδός, τί τοῦτον λανθάνειν δεῖ τὸ γέγονός;

statements, however, it is probable that this diaphanous stuff, which revealed the outlines of the body (Aristaen. Ep. 1. 26), was more often used for the chiton or chemise than for the himation. The Dorian chiton was fastened at each shoulder by a brooch (*περόνη*) and was open on the right side; the Ionic was sewn down the right side and did not need pins at the shoulders. Both, however, were girt at the waist. Now the *ταραντῖνα* mentioned in a Theban inscription (Collitz SGD. 714. 3) are both open (*σιφνά*) and sewn (*ράμματ' χοντα*), and therefore chitons. A *ταραντῖνον παραπόρφυρο ράμματ' χοντα* is mentioned along with a *χιτών παραπόρφυρος*: the difference is in the material. The *ταραντινίδων* is called a *θέριστρον* by schol. Luc. De cal. 16 and Dial. meretr. 7. 2, and the *θέριστρον* worn by Praxinoa in Theocr. 15. 69 seems to be identical with her *περοναρπτίς* in v. 21, i.e. her chiton worn over a chemise, but under

the *ἀμπέχοντον* or himation. The *ταραντῖνον* worn by the ithyphalli according to Semus (apud Athen. 622c) was girt, hence not a himation. So in schol. Aristoph. Lys. 45 it is called an *ἴνδυμα*, not an *ἐπιθλημα*. The *πορφυρᾶ πτέρυξ* of v. 187, presumably a piece of this garment, was, as we have seen, torn from a chiton.

273. Cf. [Theocr.] 27. 57 *τάμπεχοντον ποίησας ἐμὸν* (*ὅλον* coni. Ahrens) ράκος.

274. τοῦτον: τὸν δακτύλιον.

277. τοῦτο: τὸ πράγμα. — πρὸς . . . φανερόν: cf. μηνέειν πρὸς τίνα, v. 284. The const. with *πρὸς* is not quite equivalent to that with the dat. *πρὸς* is used of the judge or magistrate, v. 857. The difference is about that between *before* (acc.) and *to* (dat.).

279. παιδός: referring to the mother, cf. v. 263. The subj. of *ἔστι* is *τὸ παιδίον*. — τί, κτέ.: i.e. he will be free then to marry the girl, and that will end the

ΟΝΗΣΙΜΟΣ

280 πρότερον ἐκείνην ἡτις ἔστιν, 'Αβρότονον,
εὐρῶμεν· ἐπὶ τούτῳ δ' ἐμοὶ σὺ νῦν φράσον.'

ΑΒΡΟΤΟΝΟΝ

οὐκ ἀν δυναίμην, τὸν ἀδικοῦντα πρὶν σαφῶς
τίς ἔστιν ἀδέναι. φοβοῦμαι τοῦτ' ἔγώ,
μάτην τι μηνύειν πρὸς ἐκείνας ἀς λέγω.

285 τίς οἶδεν εἰ καί, τοῦτον ἐνέχυρον λαβῶν
τότε τις παρ' αὐτοῦ τῶν παρόντων, ἀπέβαλεν C⁸, quat. y, p. 11
ἔτερος κυβεύων; τυχὸν ἵσως εἰς συμβολὰς
ὑπόθημ' ἔδωκ', ἡ συντιθέμενος περὶ τινος

present situation. Habrotonon is gradually thinking out her plan.

280. **ἥτις**: the indef. rel. is normally used to introduce the indir. question when the dir. question would be introduced by *τις*, cf. v. 283; but see on v. 265.

281. **τὸν τούτῳ**: with this end in view, cf. v. 912, P. 895 ταῖδων ἐπ' ἀρτῷ.
— **φράσον**: give counsel, cf. Aeschin. 1. 129 'Ησιόδος... πάντα σαφῶς φράξων.

282. **τὸν ἀδικοῦντα**: Habrotonon knows that the guilty man is the last possessor of the ring, but so long as she is not sure that this is Charisius she fears to lay doubtful information before the women (*ἐκείνας*) for whom she played at the festival. All uncertainties as to the man must be eliminated before she involves the girl.

284. **ἀς λέγω**: v. 264. On the pres. cf. vv. 253, 657.

285. **καὶ**: construe *εἰ καὶ ἔτερος* (sc. καὶ μὴ Χαρίσιος) *ἀπέβαλεν*, a const. made easier by the strong penthemimeral caesura. The intervening clause explains how this other person may have

got the ring; the partic. *κυβεύων*, added as an afterthought, how he may have lost it. On this use of *καὶ* see Kühner-Gerth § 524. 2 and 3. The affirmative form of *τίς οἶδεν εἰ* would be *ἴσως*.

287 f. **εἰς συμβολὰς ὑπόθημα**: as a pledge toward a subscription dinner.—**συμβολὰς**: lit. contributions toward a common meal, then the meal itself, as in Xen. Symp. 1. 16 θαρρεῖν, οὐτὶ ἔσσονται συμβολαῖ. — **ὑπόθημα**: pledge, security, here only in this meaning, instead of *ὑποθήκην*. For the practice cf. Ter. Eun. 539 ff. *heri aliquot adulescentuli coiimus in Piraeo, in hunc diem ut de symbolis essemus. Chaeream ei rei praefecimus; dati annuli, etc.* — **ἴσωκε**: subj. Charisius.

288. **ἢ**: a third possibility. — **συντιθέμενος**: making a wager, a rare meaning found in Plut. Vit. Alcib. 8. 1 'Ιππονίκω... ἐνέτριψε κόνδυλον, οὐχ ὅτι ὅργης... , ἀλλ' ἐπὶ γέλωτι συντιθέμενος τρὸς τοὺς ἔταρπος. Only the idea *making an agreement* resides in the vb., *τερπὶ* indicating the stake on which one agrees.

περιείχετ', εἰτ' ἔδωκεν. ἔτερα μυρία
 290 ἐν τοῖς πότοις τοιαῦτα γίγνεσθαι φιλεῖ.
 πρὶν εἰδέναι δὲ τὸν ἀδικοῦντ' οὐ βούλομαι
 ζητεῖν ἐκείνην οὐδὲ μηνύειν ἐγὼ
 τοιοῦτον οὐδέν.

ΟΝΗΣΙΜΟΣ

οὐ γά κακῶς μέντοι λέγεις.
 τί οὖν ποήσει τις;

ΑΒΡΟΤΟΝΟΝ

θέασ', Ὁνήσιμε,

295 ἀν συναρέση σοι τούμὸν ἐνθύμημ' ἄρα.
 ἐμὸν ποήσομαι τὸ πράγμα τοῦτ' ἐγώ,
 τὸν δακτύλιον λαβούσσα τ' εἴσω τοντονὶ
 εἴσειμι πρὸς ἐκεῖνον.

ΟΝΗΣΙΜΟΣ

λέγ' δέ λέγεις· ἄρτι γὰρ 182 Κ.

νοῶ.

ΑΒΡΟΤΟΝΟΝ

κατιδών μ' ἔχουσαν ἀνακρινεῖ πόθεν
 300 εἴληφα. φήσω· “Ταυροπολίοις παρθένος
 ἐτ' οὐσα” — τά τ' ἐκείνη γενόμενα πάντ' ἐμὰ
 ποουμένη· τὰ πλεῖστα δ' αὐτῶν οἶδ' ἐγώ.

289. *περιείχετο*: probably a military figure originally, *encompassed*, *besieged*, cf. Xen. Cyrop. 7. 1. 24 τὸ Κύρου στράτευμα παντόθεν περιείχετο ὑπὸ τῶν πολεμών. If for the personal agent we substitute circumstances, *πράγμασι*, we arrive at the meaning required here, *embarrassed*. The vb. seems not to occur elsewhere in this absolute meaning. — *ἔδωκεν*: i.e. the ring instead of the money which he had lost on the wager.

291. On the unusual tribrach in the third foot see note on v. 46.

293. *μέντοι*: in positive affirma-

tions, *certainly*, cf. Plat. Symp. 176 B τοῦτο μέντοι εὖ λέγεις.

294 f. *ποήσει*: deliberative fut. — *θέασαι*, *κτέ.*: cf. Plaut. Trin. 763 sed vide consilium si placet. — *ἐνθύμημα*: *idea*, *plan*, used by Xenophon in this sense, e.g. Anab. 3. 5. 12 τὸ μὲν ἐνθύμημα χαρέν ἐδόκει εἶναι, but rarely by others.

296. *ποήσομαι*: *assume as my own*. — τὸ πράγμα τοῦτο : τὰ ἐκείνη γενόμενα of v. 301 and the present circumstances.

298. On the tribrach in the fourth foot see note on v. 46 and cf. v. 291.

299. *ἔχουσαν*: sc. τὸν δακτύλιον.

ΟΝΗΣΙΜΟΣ

ἀριστά γ' ἀνθρώπων.

ΑΒΡΟΤΟΝΟΝ

ἔὰν δ' οὐκεῖον ἥ

αὐτῷ τὸ πρᾶγμ', εὐ^τ ἵσθ' ἐπάξει φερόμενος
305 ἐπὶ τὸν ἔλεγχον, καὶ μεθύων γε νῦν ἔρει
πρότερος ἄπαντα καὶ προπετῶς· ἀ δ' ἀν λέγη
προσομολογήσω, τοῦ διαμαρτεῖν μηδὲ ἔν
προτέρα λέγουσ'.

ΟΝΗΣΙΜΟΣ

ὑπέρευγε, νὴ τὸν Ἡλιον.

ΑΒΡΟΤΟΝΟΝ

τὰ κοινὰ ταυτὶ δ' ἀκκιοῦμαι τῷ λόγῳ,

303. ἄριστά γε: sc. ἀνθυμεῖ. — ἀνθρώ-
πων: like πάντων, enhances the super-
lative, as often, cf. Plat. Theaet. 148 B
ἄριστά γ' ἀνθρώπων, ὡς παῖδες. Cf. Plaut.
Mil. 245 immo ut optume and note
on v. 311.

304. ἐπάξει: cf. Eur. Ion 827 οὐδὲ γέας
εἰς ἔρευναν ἔρευρεν γονάς; but see Crit.
App. — φερόμενος: cf. Lyc. Leocr. 59
ἥξει δὲ ίσως ἐπ' ἐκείνον τὸν λόγον φερόμενος
(Hense), P. 158.

305 f. μεθύων γε: he has been drink-
ing with his guests before luncheon,
πάτρους ἑωθινὸς πίνει, Baton 5. 3 K. —
ἔρει . . . προπετῶς: will blurt out the
whole story first.

307. προσομολογήσω: besides(προσ-)
what she is already aware of by her
own knowledge, cf. v. 302. — τοῦ δια-
μαρτεῖν: the gen. of the inf. to express
purpose, instead of the more common
const. τοῦ . . . ξεκα. Generally nega-
tive, as here and in v. 310, but in P. 56
the positive const. See GMT. § 798 and
Kühner-Gerth § 478. 4 c.

308. προτέρα λέγουσα: by speaking
first.

309. τὰ κοινὰ ταυτὶ: cf. Ter. Hec.
117 et haec communia omnium
quae sunt patrum. Note the late
position of δέ. — ἀκκιοῦμαι, κτέ.: I'll
dissemble and talk only in common-
places, thus. This vb. is not trans.;
ταῦτα is cognate acc. The ancient lexi-
cographers are in essential agreement
as to the meaning of ἀκκιζεθαι. The
same definition is found in Suidas,
Photius (Berl.), and Bekk. Anec.,
p. 364: θρυπτόμενος (om. Suid.), προσ-
ποιοῦμενος, γυναικίζομενος· ἡ μωραίων.
... σημαίνει δὲ καὶ τὸν θέλοντα μὲν (Phot.,
τὸ θέλοντά τι Suid.), λέγοντα θέλοντα
Bekk.) προσποιούμενον δὲ (-εῖσθαι Suid.)
μη θέλειν. Cf. schol. Plat. Gorg. 497 A,
schol. Luc. De merc. cond. 14. Et.
Mag. gives simply τὸ μωραίνειν ἡ προσ-
ποιεῖσθαι εὐθίειν. In all the passages
where it occurs there is the underlying
meaning of affectation, gen. of a woman
(Philippides 5 K., Ael. Ep. 9 ἀκκιζούσαι

310 τοῦ μὴ διαμαρτεῖν· “ώς ἀναιδὴς ἦσθα καὶ
ιταμός τις.”

ΟΝΗΣΙΜΟΣ

εὗγε.

ΑΒΡΟΤΟΝΟΝ

“κατέβαλες δέ μ’ ὡς σφόδρα,
ἰμάτια δ’ οἵ ἀπώλεσ’ ἡ τάλαιν’ ἔγώ,”
“φῆσω. πρὸ τούτου δ’ ἔνδον αὐτὸ βούλομαι
λαβούσα κλαῦσαι καὶ φιλῆσαι καὶ πόθεν
315 ἔλαβεν ἔρωτάν τὴν ἔχουσαν.

ΟΝΗΣΙΜΟΣ

‘Ηράκλεις.

ΑΒΡΟΤΟΝΟΝ

“τὸ πέρας δὲ πάντων, “παιδίον τοίνυν,” ἔρω,
“ηδὴ γεγονός σου,” — καὶ τὸ νῦν εύρημένον
δείξω.

ΟΝΗΣΙΜΟΣ

πανούργως καὶ κακοήθως, ‘Αβρότονον.

καὶ θρύπτονται), cf. Philem. 4 K. οὐδὲ
εἰς ἀκισθός οὐδὲ λήφος (as usual with he-
taerae). In Plat. Gorg. 497 A it is used
of affected ignorance; of mere pretense
and affectation in Luc. De merc. cond.
14 and Cic. Ad Att. 2. 19. 5.

310. See Crit. App.

311. εὗγε: compare the comments
of Onesimus in vv. 308, 308, 311, with
those of Periplecomenus on the scheme
of Palaestrio in Plaut. Mil. 241 euge,
euge, lepide, laudo commentum
tuum.

312. ιμάτια . . . ἀπόλεσα: Habroto-
non is now on safe ground, cf. v. 272 f.
ιμάτια is general, *clothes*, cf. Herod. 1. 9
τῶν ιματίων κατὰ ἐν ἔκστον ἐκδύνουσα.

313. αὐτός: i.e. τὸ παιδίον.

314 f. πόθεν θλαβεῖν: she must know
the time and circumstances of the
child's exposure in order to trace its
mother, after Charisius has acknowl-
edged his guilt. She will fondle the
child to ingratiate herself with its
foster-mother, from whom she intends
to borrow it.

316. τὸ πέρας: const. as adv. with ἔρω.
This will be the climax. Cf. vv. 70, 676.

318. πανούργως καὶ κακοήθως: like
a true rogue and spitefully, a compli-
ment from one of the same stripe. Cf.
Plut. Mor. 28 A μηδὲν οὖν τούτῳ ‘κομψὸν’
(smart) ἦγεσθαι καὶ ‘πανούργον’ (clever)
δὲ νέος ἔθιστο, Plaut. Epid. 546 muli-
ebris adhibenda mihi *malitia*
nunc est.

ΑΒΡΟΤΟΝΟΝ

ἀν δ' ἔξετασθῇ ταῦτα καὶ φανῆ πατὴρ
 320 ὃν οὗτος αὐτοῦ, τὴν κόρην ζητήσομεν
 κατὰ σχολήν.

ΟΝΗΣΙΜΟΣ

ἔκεινο δ' οὐ λέγεις, ὅτι
 ἐλευθέρα γίγνει σύ· τοῦ γὰρ παιδίου
 μητέρα σε νομίσας λύσετ' εὐθὺς δηλαδή.

C⁴, quat. y, p. 12

ΑΒΡΟΤΟΝΟΝ

οὐκ οἶδα· βουλοίμην δ' ἄν.

ΟΝΗΣΙΜΟΣ

οὐ γὰρ οἶσθα σύ;
 325 ἀλλ' οὐ χάρις τις, 'Αβρότονον, τούτων ἐμοί;

ΑΒΡΟΤΟΝΟΝ

νὴ τὰ θεώ· πάντων γ' ἐμαυτῇ σ' αἴτιον
 ήγήσομαι τούτων.

ΟΝΗΣΙΜΟΣ

ἔὰν δὲ μηκέτι
 ζητῆσ έκείνην ἔξεπίτηδες, ἀλλ' ἔψι,
 παρακρουσαμένη με, πῶς τὸ τοιοῦθ' ἔξει;

319. φανῆ: *shall be shown.*321. ἔκεινο: *looks forward, as does
 ἔκει in v. 103.*

322. γίγνει: *prophetic pres., stand
 to become, cf. Thuc. 1. 121. 4 μῆτε νίκη
 ναυμαχίας κατὰ τὸ εἰκός αἱλίσκονται.* The
 MS. gives γίγη. For γίγνει and γίνεται see
 on v. 35. The endings -ει and -η were
 merely different ways of representing
 the same sound from near the begin-
 ning of the fourth century on, but the
 practice of Menander's time strongly
 favored -ει. See Kühner-Blass § 211. 3.

323. λύσεται: *from the leno, cf.
 Pet. fr. v. 10, p. 95.*324. οὐ γάρ, κτέ.: *what, you don't
 know?*325. χάρις τις: *sc. ἔστι.* He for-
 gets that he was in a helpless quandary
 when Habrotonon took hold.326. πάντων, κτέ.: *a generous re-
 pply, but spoken with a touch of play-
 ful sarcasm. It is important, besides,
 for Habrotonon to have the full confi-
 dence of Onesimus, for he has not yet
 intrusted her with the ring.*327 f. μηκέτι ζητῆσ: *don't go on to
 seek, i.e. give up your idea of seeking.*
 Τι is often so used with verbs express-
 ing an action not yet undertaken. —

ΑΒΡΟΤΟΝΟΝ

τάλαν,

330 *τίνος ἔνεκεν*; *παιδων ἐπιθυμεῖν σοι δοκῶ*;
ἔλευθέρα μόνον γενοίμην. ὡς θεοί,
τοῦτον λάβοιμι μισθὸν ἐκ τούτων.

ΟΝΗΣΙΜΟΣ

λάβοις.

ΑΒΡΟΤΟΝΟΝ

οὐκοῦν συναρέσκει σοι;

ΟΝΗΣΙΜΟΣ

συναρέσκει διαφόρως.

ἀν γὰρ κακοηθεύσῃ, μαχοῦμαι σοι τότε·
 335 δυνήσομαι γάρ. ἐν δὲ τῷ παρόντι νῦν
ἴδωμεν εἰ τοῦτ' ἔστιν.

ΑΒΡΟΤΟΝΟΝ

οὐκοῦν συνδοκεῖ;

ΟΝΗΣΙΜΟΣ

μάλιστα.

ἴδεις: sc. τὸ διητέον οἱ possibly ἔκεινην, like
ἴδεις χαλκειν, cf. Eur. fr. 491.5 N. οὐ χρὴ
μάχεσθαι πρὸς τὸ θεῖον, ἀλλ' ἔτιν.

330. *τίνος ἔνεκεν*: sc. τοῦτο ποή-
σαμι' ἄν. — *παιδων*, κτέ.: cf. Luc. Dial.
 meretr. 2.1 *παιδοτροφεῖν* . . . *πρᾶγμα*
ἐταίρᾳ βαρύτατον.

334. *κακοηθεύσῃ*: *play me false*, lit.
exhibit κακοήθεια, *bad disposition*. The
 vb. is late and rare, used by schol.
 Aristoph. Lys. 313 in the meaning here
 required, and in the late medical writ-
 ers (e.g. Galen, Aetius) of malignant
 wounds. Cf. *κακοηθεύμα*, *a scoundrelly*
trick, Plut. Vit. Pomp. 37. 3, and *κακο-*

θως v. 318.—*μαχοῦμαι*, κτέ.: *I'll have it*
out with you then. Cf. v. 736.

335. *δυνήσομαι γάρ*: since he will
 know that she has duped Charisius.—
 ἐν τῷ παρόντι νῦν: a common redun-
 dant locution, cf. Plat. Phaedo 67 c *ἐν*
τῷ νῦν παρόντι, Thuc. 1. 95. 7 *ἐγ τῷ τῷτε*
παρόντι.

336. *τοῦτο*: i.e. the present plan,
 which he has suspected her of intend-
 ing not to carry out, *εὑρεῖν τὴν παῖδα*.
 — His delay in handing over the ring,
 after having given his consent to the
 plan, causes Habrotonon to repeat her
 question, *οὐκοῦν συνδοκεῖ*;

ΑΒΡΟΤΟΝΟΝ

τὸν δακτύλιον ἀποδίδον ταχύ.

ΟΝΗΣΙΜΟΣ

λάμβανε.

ΑΒΡΟΤΟΝΟΝ (taking the ring)

φίλη Πειθοί, παροῦσα σύμμαχος 961 K.
πόει κατορθοῦν τοὺς λόγους οὓς ἀν λέγω. Aristaen. 2. 1

Exit Habrotonon into the house of Chaerestratous.

Sc. 4. ONESIMUS alone

ΟΝΗΣΙΜΟΣ

340 τό γ' ἀστικόν. τὸ γύναιον ὡς ἔσθηθ' ὅτι
κατὰ τὸν ἔρωτ' οὐκ ἔστ' ἐλευθερίας τυχεῖν,
ἄλλως δ' ἀλύει, τὴν ἐτέραν πορεύεται
όδον. ἀλλ' ἔγω τὸν πάντα δουλεύσω χρόνον, Aristaen. 1. 19

337 f. ἀποδίδον, λάμβανε: note the pres. imperatives. The first conveys a tone of impatience, as if Habrotonon had already demanded the ring by *ἀπόδοσ* and is now interested in the performance of the act more than in the result of it, *proceed to hand me*. Cf. the Irish locution *be after handing*. The present is repeated by Onesimus with mocking effect, *proceed to take it*.

338. φΩη Πειθοί, κτέ.: diction and meter betray the tragic style. Aristaenetus begins one of his letters, (2. 1, a petition) with a paraphrase of these lines: *ἀλλ', ω φίλη Πειθοί, παροῦσα συνεργὸς πολει κατορθοῦν ἀνυσίμως οὓς ἀν λέγω λόγους* (Körte). Habrotonon is not thinking of Aphrodite's handmaid, but of the goddess who bestows the power of convincing speech, the Persuasion of whom Antigone (Eur. fr. 170 N.) says: *οὐκ ἔστι Πειθοῦς λερὸν ἀλλο πλὴν λόγος, καὶ βιωμὸς αὐτῆς ἔστ' ἐνάνθρώπου φύσει.*

340. τό γ' ἀστικόν: *the cleverness of her!* Sc. *πρᾶγμα* or *χρῆμα*, cf. S. 178. For the position of *γέ*, whose effect is really with the adj., cf. Soph. O.C. 977 *πῶς ἀν τὸ γ' ἀκον πρᾶγμ' ἀν εἰκρως ψέγοις*; — *ὡς ἔσθητο*: cf. v. 112.

341. κατὰ τὸν ἔρωτα: *in accordance with* (i.e. *by means of*) *love*, cf. Aesch. Prom. 212 *οὐ κατ' ἵσχεν . . . δόλῳ δὲ . . . κρατεῖν*. — The Cairo Menander has but three instances of an anapaest in the fifth foot contained in a word which begins in the fourth foot: *here*, P. 5 (proper name), S. 39. White, p. 152.

342. ἄλλως ἀλύει: *was wasting her pains*. Photius (Berl.) defines the vb. as = *τὸ μηδὲν πράττειν*, a meaning which suits this passage, but see note on the fr. cited by him (below, p. 100). The original meaning *wander, be off the track*, is still felt, cf. *όδον*. — *τὴν ἐτέραν ὁδὸν*: i.e. *δόλῳ πράττειν*, contrasted with *κατὰ τὸν ἔρωτα* above.

λέμφος, ἀπόπληκτος, οὐδαμῶς προνοητικὸς
 345 τὰ τοιαῦτα. παρὰ ταύτης δ' ἵσως τι λήψομαι,
 ἀν ἐπιτύχῃ· καὶ γὰρ δίκαιουν. — ὡς κενὰ
 καὶ διαλογίζομ', ὁ κακοδαίμων, προσδοκῶν
 χάριν κομιεῖσθαι παρὰ γυναικός. μὴ μόνον
 κακόν τι προσλάβοιμι. νῦν ἐπισφαλῆ
 350 τὰ πράγματ' ἔστι τὰ περὶ τὴν κεκτημένην
 ταχέως· ἐὰν γὰρ εὐρεθῇ πατρὸς κόρη
 ἐλευθέρου μήτηρ τε τοῦ νῦν παιδίου
 γεγονοῦ, ἐκείνην λήψεται, ταύτης πατὴρ
 εἴτ' εὐχερῶς αὐτὴν ἀπολείπειν πείσεται.
 355 καὶ νῦν χαριέντως ἐκνευεκέναι δόκω
 τὸ μὴ δι' ἐμοῦ ταυτὶ κυκάσθαι. χαιρέτω
 τὸ μ' ἄλλα πράττειν. ἀν δέ τις λάβῃ μ' ἔτι

564 K.

344. λέμφος: *sniveling*, lit. *dirty-nosed*, a word from the vulgar speech. Also in 493 K. — ἀπόπληκτος: *doddering*, lit. *stricken* (in mind), *stupid*. Cf. schol. Luc. Lex. 18 ἀποπλήκτους καὶ λεμπώδεις.

345. τοιαῦτα: *οἰα μ' ἐλευθερῶσαι*.

346. ἐπιτύχῃ: used absolutely, succeeds, also in P. 252.

347 ff. καὶ ... προσλάβοιμι: quoted by Stobaeus, but with *κατοι* for *καὶ δια-*.

348. κομιεῖσθαι: the fut. is exceptional with verbs of expecting, hoping, etc. Here the future idea is given especial prominence. See v. 215, and GMT. § 113.

349. προσλάβοιμι: he is fearful of getting into further (*προσ-*) trouble, as before, v. 212. — ἐπισφαλῆ: cf. v. 126, and Pet. fr., v. 36, p. 99.

350. κεκτημένην: see on H. 37.

351. ταχέως: const. with *ἔστι*, and *that right soon*. The adv. is reserved to the end of the sentence for emphasis. —

εὐρεθῇ: complement γεγονοῦ. The subj. is (ἡ) κόρη. The art. is omitted metri causa, as often, cf. Aristoph. Lys. 101 πάσασιν ὑμνέστιν ἀποδημῶν ἀνήρ. A full collection of instances in Sachtschal, De com. Graec. serm. metro accom., p. 27.

354. εἴτ' εὐχερῶς: i.e. there will be no need of arguments then. — ἀπολεῖται: on the legal meaning see note on v. 410. Cf. *a bire* in Ter. Hec. 156. The text here is very uncertain.

355. ἐκνευεκέναι: *ducked out of*, *dodged*, a figure from boxing. ἐκνευεκέναι is the bending aside of the head to avoid a blow.

356. τὸ μὴ ... κυκάσθαι: the negative is due to the idea of avoiding in ἐκνευεκέναι, see GMT. § 811. With ταυτὶ κυκάσθαι cf. ἔτερὸν τι κυκάν, v. 211. Another complication *has* been concocted, but Onesimus thinks he cannot be held responsible for the result.

357. τὸ μ' ἄλλα πράττειν: *all other projects*, lit. *my engaging in still other*

περιεργασάμενόν ἡ λαλήσαντ', ἐκτεμεῖν NT¹, quat. y, p.13
δίδωμ' ἐμαυτοῦ τοὺς — ὁδόντας.

Sees Smicrines approaching from the city.

ἀλλ' ὅδι

360 τίς ἐσθ' ὁ προσιών; Σμύκρινης ἀναστρέψει
ἔξι ἀστεως πάλιν, ταράκτικῶς ἔχων
αὐθίς. πέπυνσται τὰς ἀληθεῖς αἰτίας
παρά τινος οὗτος; ἐκποδῶν δὲ βούλομαι
ποεῖν ἔμαυτόν. τυχὸν ἵσως, ἐμοὶ δόκειν,
365 προσέρχετ' ἐπὶ τὴν θυγατέρ'. ἀλλὰ νῦν με δεῖ

Enter Smicrines; exit Onesimus in the opposite direction.

Sc. 5. SMICRINES alone

367 $\epsilon\xi\eta$ - - - - -
 $\ddot{\alpha}\sigma\omega\tau\circ\sigma$ - - - - -

intrigues. $\pi\rho\alpha\tau\tau\epsilon\iota\pi$ = *intrigue* is common.

359. ὀδόντας: to avoid completing the vulgar colloquial expression with *δρκεις*, the word *δόδυτας* is substituted *ταρὰ προσδοκιαν*. Cf. the similar adjuration in Plaut. Aul.250: *si hercle ego (Euclio) te (Staphylam) non elinguandam dedero usque ab radicibus, impero auctorque ego sum, ut tu me quoи vis castrandum loces*. The latter punishment, for men, Plaut. Mil.1409, 1420, 1426; the former, for talkative women, Herond. 6. 40 ἔγώ δὲ τούτωι αἰτήι λαλένω εἰμι. Ή πολλὰ τὴν μεν γλώσσαν ἐκτεμεῖν δεῖται. Cf. Eur. Cycl. 644 τοὺς δόδυτας ἐκβαλεῖν οὐ βούλομαι τυπτέμενος. — ΔΆΛΛ' ὁδί: ἀλλ' οὐτοις MS. Cf. Aristoph. Ach. 122 ὁδὶ δὲ τὶς ποτ' ἔστιν: The conj. is needed to mark the transition.

361. **εἰς ἀστεως**: he had departed thither at the end of the arbitration

scene, v. 154. — ταρακτικῶς δύων: *in a mood to cause disturbance.* Onesimus judges by his manner.

362. **αὐτοῖς**: const. with the preceding words, not with **ταῦτα**. Smicrines is bent on making trouble wherever we see him except in the arbitration scene. — **πέντετοι**: Onesimus is now assuming a probable reason for Smicrines' return. — **τὰς διληθεῖς αἰτίας**: *the true reasons* for the quarrel between Pamphila and Charisius, namely, the birth of the child. But we shall see that Onesimus is wrong in this conjecture.

363. πάρα τίνος: possibly Davus, with whom Onesimus has gossiped freely (first scene of first act), had spread abroad the report of the doings of Charisius so that it had come to the ears of Smicrines. The rest of the text here is highly conjectural.

367 ff. Smicrines probably explains why he has come back from the city.

| | |
|------------------|-----------|
| δλη γ | - - - - - |
| 370 ευθὺς | - - - - - |
| σαφῶς | - - - - - |
| πίνειν | - - - - - |
| τοῦνομα | - - - - - |
| ζῆν αὐτὸν | - - - - - |
| 375 πλέον ἡμέρῶν | - - - - - |
| αὐτὸν διαλύσαι | - - - - - |
| οἵμοι, τάλας | - - - - - |
| κοινωνὸς | - - - - - |
| προσῆλθ- | - - - - - |
| 380 ὅτε τὴν | - - - - - |
| πυνθανόμενος | - - - - - |
| φίλοι, | - - - - - |
| ἐναγ | - - - - - |

[Lacuna of ca. 9 verses to NT².]

Smicrines sees a Cook approaching from the city, accompanied by his assistants. Somebody, probably Charisius, comes out of the house of Chaerestratus and accosts the Cook. Smicrines withdraws to one side and overhears the conversation.

Sc. 6. SMICRINES, COOK, CHARISIUS

ΜΑΓΕΙΡΟΣ

392 - - - - - 'οὐ γὰρ μαγείρων ἐστὶ δῆ'

We can see that he has learned things about the conduct of Charisius (cf. *δσωτος*, *πίνειν*, *ζῆν αὐτὸν*) that he apparently did not know before, and that he is in a bad frame of mind. The first word of his speech may have been *ἔξηταήθη*.

368. *δσωτος*: *prodigal*, in reference to Charisius. In Men. 618 K. a person describes himself as *εὐτελῆς ὑπερβολῆ* and another as *δσωτος*, *πολυτελῆς*, *θρασὺς αρβδρα*.

372. *πίνειν*: for Smicrines' views on drinking see Pet. fr., vv. 1 ff., p. 94.

375. *πλέον ἡμέρῶν*: possibly a reference to the fact that Charisius has for some days (see on v. 228) been living apart from Pamphila.

376. *διαλύσαι*: see on v. 11. Perhaps the thought was *πειράσω δὲ νῦν | αὐτὸν διαλύσαι πρὸς γυναῖκα*; Whatever the present intention of Smicrines, he soon gives up all thought of bringing about a reconciliation.

378. *κοινωνός*: cf. Pamphila's words to Smicrines in v. 705.

382. *φθονος*: apparently an appeal to the spectators, as in v. 672, S. 57, 117.

οὐδείς, σαφῶς οἶδ', ἐχθρὸς ὑμῖν.

NT², quat. y, p. 14

ΧΑΡΙΣΙΟΣ

ποικίλον

ἀριστον ἀριστῶμεν. ὡ τρισάθλιος
395 ἐγὼ κατὰ πολλά. νῦν μὲν οὖν οὐκ οἶδ' ὅπως
διασκεδᾶν σ' ἀπράκτος· ἀλλ' ἐὰν πάλιν

393 ff. The exact purport of these broken lines is not easy to divine. It seems probable, however, that the Cook is being berated for his delay in keeping his engagement. He was summoned by Onesimus just before the action of the play began; he had not yet arrived in v. 166, where we are told that the time for the meal was long past. The guests have long been in the house with Charisius (v. 213) whiling away the time in drink (Pet. fr., v. 34, p. 99). The present scene is very brief, some 15 to 20 verses. The Cook reappears later on, early in the next act. The brief cook-scene in S. 71 ff. forms a similar intermezzo.

The person who here talks to the Cook can hardly have been Onesimus, who has just quit the scene in order to avoid meeting Smicrines. When he returns he accompanies Chaerestratus (Pet. fr., v. 16, p. 96), who enters through one of the parodoi. Nor can the interlocutor be Smicrines, who is not concerned with the failure or success of the entertainment. There remains Charisius. Up to this time he has been in the house with his guests (v. 217).

Accepting this view, the poet's motive in devising this scene is clear. Smicrines is to see with his own eyes — he has hitherto known only through gossip (v. 362) — to what lengths his

son-in-law goes in his extravagance. The Cook with his retinue of assistants bearing provisions for an elaborate luncheon gave him striking testimony to the daily waste of money in the household.

393. *ὑμῖν*: dependents regularly use the pl. in reference to a gentleman's household, cf. vv. 178, 195. — *ποικίλον*: apparently *dainty*, *elegant*, said sarcastically. Cf. Plut. Mor. 129 *τροφαῖς* (*foods*) *κεχρημάτους* . . . *ποικίλαις*. Lit. *diversified*, *complex*.

394. *ἀριστον*: *luncheon*, in Homeric times *breakfast*. In the time of the New Comedy it had become a sumptuous entertainment, given about noon and followed by a symposium; see on v. 166.

395 f. *νῦν μὲν οὖν*: contrasted with *ἀλλὰ πάλιν*. — *οὐκ οἶδ' θπως*, κτλ.: the text is very obscure, but the remains point possibly to *διασκεδᾶν σ' ἀπράκτος*, dependent upon *οὐκ οἶδ' θπως*, *I'm to dismiss you before I've accomplished anything* (i.e. in giving my guests a luncheon). Charisius seems to be constrained to overlook the Cook's shortcomings this time. On the inf. instead of the fut. ind. see Kühner-Gerth § 552, Anm. 7, and cf. Xen. Hell. 6.2.32 *ηὔρετο θπως μήτε . . . είναι*. It is a mixed const., a blending of *οὐκ οἶδα διασκεδῶ* and *οὐκ οἶδ' θπως διασκεδῶ*. — *ἀλλ' ἐὰν πάλιν*: the menacing tone is unmistakable.

πόσεis τι τοιοῦτον, ὡς μάγειρ', οὐ τις τύχη

σώσει σ'. .

Exit Charisius into the house of Chaerestratus.

ΜΑΓΕΙΡΟΣ

ἀπειλεῖς ἐμέ; βαλεῖτ' εἰς μακαρίας;

Sc. 7. SMICRINES alone

ΣΜΙΚΡΙΝΗΣ (aside)

— — — — — Σ ΤΙΝΟΣ

[Lacuna of 1 v. to M².]

ΜΑΓΕΙΡΟΣ (?)

| | | | |
|-----|-----------|-----------------|----------------|
| 401 | — — — — — | ν | M ² |
| | — — — — — | κη | |
| | — — — — — | εν | |
| | — — — — — | ἀπαξ | |
| 405 | — — — — — | εν ὁ δὶς | |
| | — — — — — | ψάλτριας | |
| | — — — — — | ωσι καὶ | |
| | — — — — — | μίαρά γε | |
| | — — — — — | πολλάχον. τι δὴ | |
| 410 | — — — — — | πέμπειν. ἵνα | |

396. βαλεῖτ' εἰς μακαρίας: cf. Plat. Hipp. mai. 293 A τι τοῦτο; βάλλεις μακαρίαν, Aristoph. Eq. 1151 ἀπαγέτεις μακαρίαν ἐκποδῶν, Antiph. 245 K. εἰς μακαρίαν τὸ λοντρόν, and the similar expressions βάλλεις κέρακας, εἰς φθόρον, and the like. Explanations of the phrase are given by scholl. Aristoph. Eq. 1151 (ἀντὶ τοῦ 'εἰς φθόρον,' κατ' εὐφημοσύνην, ἐτελεῖ καὶ οἱ τεθνεῶτες μακαρίσται λέγονται, κτέ.), Plut. 782, Plat. Hipp. mai. 293 A, Photius, Suidas, and the paroemiographi (Apost. 4. 72, Diogenian. 2. 4, Zenob. 2. 61). The pl. μακαρίας seems not to occur elsewhere and should perhaps be changed.

401 ff. If the Cook continues to

speak after the departure of Charisius, as seems probable, these fragmentary lines give at least a hint as to the tenor of his remarks. He refers to Habrotonon (v. 406), to the possible repudiation of Pamphila by Charisius (v. 410), and to the money which Charisius is spending (v. 411). Since all this is said in the hearing of Smicrines, the speech contributes something to the latter's knowledge of the situation and serves to exasperate him still more against Charisius.

406. ψάλτριας: Habrotonon, cf. fr. 600, p. 47, and Pet. fr., v. 19, p. 96.

410. πέμπειν: probably ἀποτέμπειν, the legal word for the formal act of

- - - - - τὰ χρήματα
 - - - - - ν ἡλίκη
 - - - - - βούλομαι
 - - - - - δέσποιν' οἰκίας.
 415 - - - - - Σιμμίας
 - - - - - νὴ τὸν Ἡλιον
 - - - - - ταύτην ἔγω
 - - - - - τὰς ὁφρῦς

At the close of his speech exit the Cook into the house of Chaerestratus.

A lacuna of ca. 104 verses from M² to R¹. In this interval, and at no considerable distance from M², falls the St. Petersburg fragment. In the opening lines Smicrines continues his monologue.

ΣΜΙΚΡΙΝΗΣ

- - - - - πίνει δὲ τιμιώτατον
 1 ἄνθρωπος οἶνον· αὐτὸ τοῦτ' ἐκπλήττομαι adesp. 105 = Pet. 2a
 ἔγωγ. ὑπὲρ δὲ τοῦ μεθύσκεσθ' οὐ λέγω·
 ἀπιστίᾳ γάρ ἐσθ' ὅμοιον τοῦτο γε,

repudiation of a wife by her husband, as *ἀπολείπειν* is for the divorce of a husband by the wife. See above, p. 41, and note on v. 354.

411. **τὰ χρήματα**: probably a reference to the large dowry of Pamphila, see Pet. fr., v. 8, p. 95, and note.

415. **Σιμμίας**: the Cook seems to refer to himself by name, as does the slave Parmenon in S. 475 ff. Simmias is the name of the cook in Menander's Pseudheracles 578. 5 K., according to the probable conjecture of Dindorf, *παράθετες*, *Σιμία* (*σημιαν* MSS. Athen.). Meineke, Men. et Phil., p. xvi, prefers the spelling *Σιμίας*.

1. On the St. Petersburg fragment and the reasons for assigning it to this context see above, p. 34. Smicrines,

still further enraged against Charisius, continues to inveigh against him. — **πίνει δὲ τιμιώτατον**: since Smicrines goes on to say that he is not shocked at plain drunkenness, it would appear that the thought to be supplied must relate, not to excess, but to extravagance, in drinking. — *ἄνθρωπος*: see on v. 216. — *αὐτὸ τοῦτ' ἐκπλήττομαι*: it's just this that I'm beside myself about, i.e. with indignation. *τοῦτο* is cogn. obj., frequent after vbs. expressing emotion. Cf. Dem. 18. 292 *ταῦτα λυτεῖσθαι καὶ ταῦτα χαρεῖν*, Herod. 9. 82 *ἐκπλαγέντα τὰ προκείμενα ἀγαθά*.

3. **ἀπιστίᾳ . . . δροιον**: *is well-nigh incredible*, lit. *touches on (is like) incredibility*. *ἀπιστίᾳ* is often used for the astonishment due to doubt or incredulity,

εἰ καὶ βιάζεται κοτύλην τις τούβολον⁷
 5 ὡνούμενος πίνειν ἔαυτόν. τοῦτ' ἔγω⁸
 προσέμενον· οὗτος ἐμπεσὼν διασκεδᾶ⁹
 τὸν ἔρωτα. τί δ' ἐμοὶ τοῦτο; πάλιν οἰμῶζεται.¹⁰
 προῖκα δὲ λαβὼν τάλαντα τέτταρ' ἀργύρου,
 οὐ τῆς γυναικὸς νένομιχ' αὐτὸν οἰκέτην.¹¹
 10 ἀπόκοιτός ἐστι. πορνοβοσκῷ δώδεκα
 τῆς ἡμέρας δραχμὰς δίδωσι, δώδεκα.
 ἐπίστατ' ἀκριβῶς οὐτοσὶ τὰ πράγματα.

but for its meaning here as the equivalent of *ἀπιστόν τι* no parallel has been found. Wilamowitz has plausibly suggested *ἀπληστία*, like *gluttony*, assuming textual corruption. The two words are thus confounded in the MSS. of Dio Chrys. 43. 15 *τρυφῆς καὶ ἀπιστός* or *ἀπληστός*. — *τοῦτό γε*: τὸ μεθόκεσθαι.

4. *εἰ καὶ, κτέ.*: though a fellow does force himself to drink cheap wine. — *κοτύλην τούβολον*: to the stingy Smicrines it would seem extravagant to drink any wine, even the cheapest. In 328 B.C. wine was furnished to laborers at Eleusis for the celebration of the Choes at a cost to the state of .66 obol per *κοτύλη*, — a very low rate, — IG. II 834 b ii. 68 (Ditt. Syl.² 587, 205). On the low cost of wine at Athens see Böckh-Fränl., *Staatshaushaltung* I, p. 123. The art. is regularly used with the gen. of price to indicate the rate.

5 f. *τοῦτο . . . προσέμενον*: *this is just what I was waiting for.* *τοῦτο* seems to refer to what follows; see on v. 91.

6. *ἐμπεσών*: *recklessly*. This absolute sense is found, e.g., in Herod. 3. 81 *ώθεει τε ἐμπεσὼν τὰ πρήγματα διευ νόον.* — *διασκεδᾶ*, *κτέ.*: *he'll scatter affection to the winds*, i.e. his wife's love. Perhaps the pres. *διασπαθᾶ* was written,

he squanders his love. But the figure involved in the phrase *διασκεδᾶ* (or *διασπαθᾶ*) *τὸν ἔρωτα* seems not to occur elsewhere. Possibly *τὸν ἔρωτα* is a corruption of *τὰ πατρῷα*, cf. Diph. 43. 27 K. *τὰ πατρῷα βρόκει καὶ σπαθᾶ*, and v. 529.

7. *τί δ' ἔμοι τοῦτο*: but what's that to me, you say? Smicrines introduces an objection from an imaginary interlocutor, as again in vv. 850 ff. — *πάλιν*: again I say, cf. *αὐθίς* in Aesch. Ag. 1345 *ἄμοι, τέτληγμαι . . . ἄμοι μὲν αὐθίς, δευτέραν τεπληγμένος*. He has apparently previously used the expression, which is often on his lips, cf. v. 24 of this fragment and vv. 528, 559, 866.

8. *προῖκα*: the dowry is Smicrines' chief concern, cf. vv. 853, 867.

9. *οἰκέτην*: a husband's subserviency to a richly-dowered wife is a favorite topic of the comic poets, cf. Men. 583 K. *αὐτὸν δίδωσι, οὐκ ἐκείνην λαμβάνει*, Anax. 52 K. *πέντης ὡν τὴν γυναῖκα χρήματα λαβὼν ἔχει δέστοιναν, οὐ γυναῖκ' ἔτι. οὗτος ἐστι δοῦλος*, and Antiph. 329 K.

10. *ἀπόκοιτος*: cf. Luc. Dial. meretr. 10. 2 *μηδέποτε ἀπόκοιτός μου γενέμενος*. For other indications that Charisius is not living at home see above, p. 41.

12. *ἀκριβῆς*: sarcastic. — *τὰ πράγματα*: affairs of business.

τί δ' εἰς διατροφὴν ἀνδρὶ καὶ πρὸς ἡμέρων
 ἀρκεῖν λελόγισται; δύ' ὁβολοὺς τῆς ἡμέρας.
 15 τελεῖν πλέω πεινῶντι τίς λόγος ποτέ;
 Chaerestratus and Onesimus approach, coming from the country. Smicrines
 does not at first see them.

Sc. 8. SMICRINES, CHAERESTRATUS, ONESIMUS

ΟΝΗΣΙΜΟΣ

ὅρῶ τιν' ὅς σὲ προσμένει, Χαιρέστρατε.

ΧΑΙΡΕΣΤΡΑΤΟΣ

τίς ὅδ' ἐστὶ δῆ, γλυκύταθος;

ΟΝΗΣΙΜΟΣ

ὅ τῆς νύμφης πατήρ,
 καταλοιδορῶν ὡς ἄθλιός τις τύχης.

ΣΜΙΚΡΙΝΗΣ (to himself at first)

καλήν ἄρ' ἔλαβ', ὁ τρισκακοδάίμων, ψάλτριαν,

13. καὶ πρὸς ἡμέρων: sc. ἀνδρῶν, even by *κυπαρισσαί τέν*. Cf. Dem. 21. 49 εἰσιν Ἑλλῆνες τινες ἀνθρώποι οὐτως ἡμεροι καὶ φιλάνθρωποι τούς τρόπους, Plat. Legg. 885 ε παρὰ δὲ δὴ νομοθετῶν φασκόντων εἰναι μὴ ἀγριῶν ἀλλὰ ἡμέρων. Smicrines makes a pretense of adopting a high standard.

14. λελόγισται: Smicrines is a calculating man, λογιστικός, v. 869. — δύ' ὁβολούς: cf. Theop. 55 K. καίτοι τις οὐκ ἀν οίκος εἰ πράττοι τετρωβολίζων, εἰ νῦν γε διώβολον φέρων ἀνήρ τρέφει γυναῖκα; The dole of two obols (διώβολα) that was distributed to Athenian citizens during the period of greatest distress in the Peloponnesian War was at least enough to keep a man and his wife alive. According to Smicrines' calculation Charisius was spending, for

Habrotonon alone, enough to support 36 men.

15. τελεῖν: the regular vb. with *μετόνεμα* and the like. — πλέω: sc. χρήματα. On the form in Attic see Kühner-Blass § 156. 3. — πεινῶντι: who perforce must accept the pittance. — λόγος: sc. ἐστι. The thought is: κατὰ τίνα λόγον τελοῖ ἀν τις πλέω πεινῶντι; λόγος on account of λελόγισται; but τις νόμος; (= τι δεῖ;) also is possible.

16. Onesimus, who had fled at Smicrines' approach v. 363, has fallen in with Chaerestratus, who comes from the other direction, i.e. from the country.

17. ὁ τῆς νύμφης πατήρ: cf. v. 670.

19. καλήν: cf. v. 530. — ἄρα: it seems. — ὁ τρισκακοδάίμων: so Charisius characterizes himself in v. 698. — ψάλτριαν: cf. fr. 800, p. 47 above.

20 *τὴν δ' οὐδὲν ἀδικοῦσαν γυναῖκα βούλεται*

ιοι

ς

Lacuna of ca. 15 verses to the verso of the St. Petersburg fragment. A continuation of the same scene.

ΧΑΙΡΕΣΤΡΑΤΟΣ

21 *οὐτως ἀγαθόν τι σοι γένοιτο.*

Pet. 2b

ΣΜΙΚΡΙΝΗΣ

μὴ λέγε

22 *μηδὲν σύγ'. οὐκ εἰς κόρακας; οἰμώξει μακρά.*

23 *ἄλλ' εἴμι νῦν εἴσω, σαφῶς τε πυθόμενος*

ὅπως ἔχει τὰ τῆς θυγατρός, βουλεύσομαι

ὄντινα τρόπον πρὸς τοῦτον ἥδη προσβαλῶ.

Exit Smicrines into the house of Charisius.

ΟΝΗΣΙΜΟΣ

24 *βούλει μὲν αὐτῷ τοῦτον ἥκοντ' ἐνθάδε*

φράσωμεν;

ΧΑΙΡΕΣΤΡΑΤΟΣ

25 *οἶον κίναδος, οἰκίαν ποεῖ*

30 *ἀνάστατον.*

23. οὐτως, κτέ. : see on v. 47. When *μοι* is used in this formula the main sentence is a positive asseveration, promise, or threat. *σοι*, however, accompanies an entreaty. Chaerestratus has just been pleading on behalf of Charisius.

27. δύτινα: see on vv. 265, 280. — τοῦτον: Charisius. — προσβαλῶ πρός: a military expression, *assault*, cf. Xen. Anab. 6. 3. 6 προσέβαλλον πρός τοὺς ὅπλιτας.

28. βούλει . . . φράσωμεν: cf. Aristoph. Eq. 36 βούλει τὸ πρᾶγμα τοῦ θεατῶν φράσω; and GMT. § 287. — τοῦτον:

Smicrines. — *ἥκοντα*: partic. in ind. disc., as often with ἀγγέλλειν, cf. Eur. I. T. 802 *τις δὲ φράσει . . . τὸν Πηλέως ξηροῦντά νιν ταῦτα*; GMT. § 904.

29 f. κίναδος: *fox*, as a term of reproach, *crafty rascal*, cf. Soph. Aj. 103 *τούτιτριπτον κίναδος* (*Odysseus*), Dem. 18. 242 *τοῦτο δὲ* (*Aeschines*) *καὶ φύσει κίναδος τάνθρωπιν ἔστι*, Aristoph. Av. 430 *πυκνήτατον κίναδος*. — οἰκίαν: *familia*. On the omission of the art. see note on v. 351. *He* means, of course, the household of his son Charisius. — ποεῖ ἀνάστατον: *is ruining*, cf. Men. Colax 56 (Ox. Pap. III, no. 409) *δυσα-*

ΟΝΗΣΙΜΟΣ

πολλὰς ἐβουλόμην ἄμα.

ΧΑΙΡΕΣΤΡΑΤΟΣ

τί λέγεις;

ΟΝΗΣΙΜΟΣ

μίαν μὲν τὴν ἐφεξῆς.

ΧΑΙΡΕΣΤΡΑΤΟΣ

τὴν ἐμήν;

ΟΝΗΣΙΜΟΣ

τὴν σῆν γ'. ἵωμεν δεῦρο πρὸς Χαρίσιον.

ΧΑΙΡΕΣΤΡΑΤΟΣ

ἵωμεν, ὡς καὶ μειρακυλλίων ὅχλος

ἀναστάτους πόλεις ἐδρακας. Photius (Berl.) attests the use of the expression by Menander. Lit. *cause the inhabitants to leave*, of a city or country captured by the enemy. — *ἐβουλόμην*: sc. *αὐτὸν τοῖν ἀναστάτους. ἐβουλόμην* without *αν* is used with the inf. to express a wish for something not realized, with *αν* a hopeless wish, GMT. §§ 426, 427; Gildersleeve, Syn. § 307.

31. *τὴν ἐφεξῆς*: *the one next door.* This allusion to the house of Chaerestratous gives a valuable hint as to the scenery of the play; see above, p. 40. — The motive for Onesimus' wish for bad luck upon this house is apparently that it is occupied by the *leno* who owns Habrotonon. It is therefore in a way responsible for the present conduct of Charisius. So the slave Palinurus in Plaut. Curc. 39 f., in response to the remark by Phaedromus: *lemonis hae sunt aedes*, says *male istis eveniat*. Ph. qui? Pa. quia scelestam servitutem

serviunt. The slave in Plaut. Poen. 870 has another reason, his bad treatment by the *leno*, for exclaiming *ut ego hanc familiam (the leno's) interire cupio*.

33 f. *ὅχλος . . . ἔρχεται*: M. Croiset well compares this incursion of boisterous revelers with the *κῶμος* of Alcibiades and his friends described by Plato in Symp. 212 c. If the crowd of drunken youth are the guests of Charisius, as is probable, they come from the house. A prepositional prefix (*ἐξ- out, εἰσ-, προ-, παρ-έρχεται in*) usually indicates the direction from which arriving characters come. If the chorus here is composed of the same persons as before (after v. 201), we can account for their being drunk, cf. vv. 213, 305. — *μὴ νοχλεῖν*: cf. S. 383.

During the intermission and until the next appearance of Smicrines and Chaerestratous upon the scene, the former is supposed to be engaged in his interview with Pamphila (v. 26

τεῖς τὸν τόπον τις ἔρχεθ' ὑποβεβρέγμένων,
35 οἷς μὴ νοχλεῖν εὔκαιρον εἶναι μοι δοκεῖ.

Exeunt into the house of Chaerestratus. A group of revelers enter and give a performance.

ΧΟΡΟΣ

ACT IV

Enter Onesimus from the house of Chaerestratus.

Sc. 1. ONESIMUS alone

ΟΝΗΣΙΜΟΣ

ἐπισφαλῆ μὲν πάντα τάνθρωπων ἐμοί,
οἷμαί, πόλις ἔστι καὶ καταφυγὴ καὶ νόμος,
καὶ τοῦ δικαίου τοῦ τ' ἀδίκου παντὸς κριτὴς
ὅ δεσπότης πρὸς τοῦτον ἔνα δεῖ ζῆν ἐμέ.
40 ὁ γέρων δὲ ἐκεῖνος ὁ κατάρατος Σμικρίνης
οὐδὲ λόγον ἡμῶν οὐδὲ ἐπιστροφὴν ἔχων — 836 Κ.

* * * * *

above) in one house, while, in the other, first Chaerestratus sees Charisius (v. 32 above), then Habrotonon plays out her little comedy with him. Several scenes in the fourth act are required to bring before the spectators the outcome of these interviews from the point of view of the various persons concerned in them.

36. Onesimus introduces a summary of the present situation by an aphorism on human affairs. Such sentiments are frequently used in tragedy at the beginning of speeches in which the *τετράτετα* is announced. The tragic tone of these verses is unmistakable. The dénouement is at hand. — *ἐπισφαλῆ*: cf. v. 349. First the generalization, then the specific instance (v. 40), which Onesimus evidently fears will be the triumph of Smicrines at the expense of

Charisius. — *τάνθρωπων*: cf. Alex. 219. 9 K. *μανιώδην πάντα τάνθρωπων θάνατον*.

37-39. Quoted by Stobaeus, who, however, begins the quotation with *ἐμοί* (from v. 36) instead of *οἷμαί*, simply to give a neater form to the sentiment.

37. *πόλις*: cf. Antiph. 265 K. *δούλωψ γάρ, οἷμαί, πατρίδος ἐστερημένῳ χρηστὸς γενέμενός ἔστι δεσπότης πατρίς*, Theophilus 1 K. *τὸν ἀγαπητὸν δεσπότην, . . . δί' ὃν εἰδον νόμους Ἐλληνας*.

39. *πρὸς τοθτὸν*: according to his pleasure, cf. Arist. Rhet. 1367 A 32 *ἐλευθέρου γάρ (έστι) τὸ μὴ πρὸς ἄλλον ζῆν*, Plat. Phaedr. 267 B *ἀπλῶς πρὸς Ἐρωτα . . . τὸν βίον (ποεῖν)*, and P. 194.

41. *λόγον*: defined in Et. Mag., where the verse is quoted, as = *φροντίς*. — *ἐπιστροφὴν*: heed, cf. Eur. I.T. 671 *ἴσασι πάντες, ὡν ἐπιστροφὴ (attention) τις ην*.

To the last portion of the first part of the fourth act belong, apparently, several passages which have been preserved in quotations, which may be assigned to the several scenes as follows:

Enter the Cook from the house of Chaerestratus.

Sc. 2. ONESIMUS, Cook

ΟΝΗΣΙΜΟΣ

τί δ' οὐ ποέις

Phot. a. dñs

ἀριστον; δ' δ' ἀλύει πάλαι κατακείμενος.

* * * * *

ΜΑΓΕΙΡΟΣ

ἀργὸς δ' ὑγιαίνων τοῦ πυρέττοντος πολύ

175 K.

ἐστ' ἀθλιώτερος. διπλάσια γοῦν μάτην

πίνει κατεσθίει τε.

* * * * *

ΜΑΓΕΙΡΟΣ

ἐπίπασώ

178 K.

ἐπὶ τὸ τάριχος ἀλας, ἐᾶν οῦτω τύχῃ.

* * * * *

At the end of this scene Onesimus and the Cook withdraw into the house of Chaerestratus, from which Chaerestratus enters.

Sc. 2. A brief diversion is here introduced, both to relieve the tension and for the sake of verisimilitude,—since the interview of Smicrines with Pamphila and that of Habrotonon with Charisius must be supposed to be protracted,—by the scene of Onesimus and the Cook. The Cook showed himself a witty fellow, according to Atheneaeus 659 B. — *ἀριστον*: see on v. 394. Considered as an entertainment the luncheon was certainly a failure, for the guests are already drunk and the food is not yet in sight. — δέ: *the master*. — *ἀλεῖ*: *is fretful*. The definition of Photius (Berl., s.v. *ἀλεῖ*), *μηδὲν πράττειν*, is better suited to the former passage v. 342 than to this, for which,

however, the other definition given by Photius and other lexicographers (s.v. *ἀλύειν*) is appropriate, *ἀδημοεῖν, θυγειπαλνεῖν, ἀθυμεῖν, ἀπορεῖν*. The Cook, in his reply to Onesimus in the next quotation, sees both meanings in the word, *ἀργός = μηδὲν πράττων, ἀθλεῖς = ἀθυμοτῶν*. *The idle man in health is far more unhappy than he who is sick of a fever*. The medical writers used the terms for fretfulness or nervousness, cf. Galen. ad Hipp. Aphor. 7. 56 (XVIII. 1, p. 167 Kühn) *ἀλύειν μὲν οὖν λέγουσιν διάθετος τῶν ὑγιαινόττων θυσιπερ ἀντὶ τοῦ πράττειν δυσχεραίνοντες ἀλλοτε εἰς ἀλλα μεταβαλνούσι πράγματά τε καὶ πράξεις*. — γεῖθ: *at any rate*, introducing a partial proof of the assertion. — *μάτην*: *to no purpose*.

Sc. 3. CHAERESTRATUS

ΧΑΙΡΕΣΤΡΑΤΟΣ

ἐλευθέρω τὸ καταγελάσθαι μὲν πολὺ^{*}
αἰσχιστόν ἐστι· τὸ δ' ὁδυνᾶσθ' ἀνθρώπινον.

* * * * * * * * * * * * * *

Enter Smicrines from the house of Charisius.

Sc. 4. CHAERESTRATUS, SMICRINES

ΧΑΙΡΕΣΤΡΑΤΟΣ

οὐθὲν πέπονθας δεινόν, ἀν μὴ προσποῆ.

* * * * * * * * * * * * *

ΧΑΙΡΕΣΤΡΑΤΟΣ

αν - - - - - R¹, quat. z, p. 1, 1. 25
ἀλλ' - - - - -
ἀπα - - - - -
οὐδ' αρ - - - - -

525 μέρος τ - - - - -

— In the third quotation the Cook tells

how he intends to prepare the viands.

— *ἴαν οὕτω τύχη*: a colloquial idiom, equivalent in tone to our *if I feel like it*.

Sc. 3. During his brief stay in the house Chaerestratus has warned his son of the presence of Smicrines (v. 28, p. 97) and has learned from him his present trouble and how he proposes to mend it. During the monologue of Chaerestratus, Habrotonon within is supposed to be proving to Charisius that the child is his and that she is its mother, while Smicrines is supposed to be urging his daughter to go home with him.

— The next quotation seems to come from the monologue. The thought is probably suggested by the unhappy plight of Charisius: *For a freeborn man ridicule is most shameful; but sorrow is the lot of man.* It would be better for Charisius to endure his misfortune

than to continue to make himself ridiculous.

Sc. 4. Smicrines comes from his daughter thwarted in his plan to induce her to leave Charisius and yet determined to have his way. He has of course not yet learned that Charisius is responsible for a *νόθος*, for as yet only Habrotonon and Charisius are aware of this fact; nor does he know that his daughter has borne a child in secret (see above, p. 39). In one quotation and in the papyrus fragment R a portion of the dialogue between the two fathers is preserved. — *οὐδὲν . . . προσποῆ*: *you've suffered no outrage if you'll only pretend you've not.* For this meaning of *μὴ προσποεῖσθαι* cf. Philem. 23 K. δ λοιδορῶν γάρ, ἀν δ λοιδορούμενος μὴ προσποῆται, λοιδορεῖται λοιδορῶν.

The reasons for the assignment of R to this context are given above, p. 36.

ἢ μή με - - - - - τι
ἡμῖν κεκήδευκας; ~ ~ ~

ΣΜΙΚΡΙΝΗΣ

φαίνεται

индивλὸς ὡν τις ὁῦτος. οὐκ οἰμώξεται,
καταφθαρεῖς τ' ἐν ματρυλείῳ τὸν βίον
530 μετὰ τῆς καλῆς πόρνης ἔπειτ' οὐχ ἡδέως
βιώσεθ'; ήμᾶς δ' οὐκέτι λυπήσει τότε.

177 Κ.

[Lacuna of ca. 24 verses to R².]

Exit Chaerestratus to the city.

ΣΜΙΚΡΙΝΗΣ

| | | | |
|-----|-----------|------------------------|---------------------------------|
| 556 | - - - - - | τις | R ² , quat. 2, 1. 24 |
| | - - - - - | θω | |
| | - - - - - | καὶ μάλα | |
| | - - - - - | οὐκ οἰμώξεται; | |
| 560 | - - - - - | τὸν βίον | |
| | - - - - - | τὸν δυστυχοῦς. | |
| | - - - - - | τὸν δυστυχῆ. | |
| | - - - - - | ν· ἀλλ' ἵσως ἔγω | |
| | - - - - - | ἔγώ τε πράττω τῶν ἐμῶν | |

527. κεκήδευκας, κτέ.: *allied your-self with us*, by giving Pamphila in marriage to Charisius. Cf. [Dem.] 59.81 *καὶ (δτι) διὰ τοῦτο κηδεσσειν αὐτῷ.*

528 f. ἅψηλός: a contemptuous allusion to the proud and haughty bearing of Charisius. So Phaedra in Eur. Hipp. 729 says that by her death she will teach Hippolytus μὴ τὸν ἐμοῖς κακοῖς ὅψηλός είναι. See v. 707.—οὐκ ... βίον: quoted by lexicographers, as from this play, in a gloss on ματρυλείον, but without τε.—καταφθαρεῖς: when he's gone to ruin.—ματρυλείῳ: cf. ἀπόκοιτος in fr. Pet. v. 10, p. 95.—τὸν βίον: construe with βιώσεται.

556 ff. Chaerestratus seems to have taken his leave. He is to return later, see v. 769. Before departing for his home in the city Smicrines probably announces his intention (v. 565) to return prepared to take his daughter away by force — the ἄρτασμα of v. 870. On v. 565 cf. v. 867.

Sc. 5. In the interval between R² and H¹ Habrotonon, in a monologue, tells the result of her interview with Charisius. Everything has happened according to her program (vv. 298-321). He has acknowledged himself the father of the child and believes her to be its mother, accepting her

565 - - - - - ἀπάγειν τὴν θυγατέρα
 - - - - - εἰσω καὶ σχέδον
 - - - - - νει ιπ ..

[Lacuna of ca. 70 verses to H¹.]

Exit Smicrines to the city. Enter Habrotonon from the house of Chaerestratus.

Sc. 5. HABROTONON alone

* * * * *

Enter Sophrona from the house of Charisius, accompanied to the door by Pamphila. She does not at first see Habrotonon, who, however, sees and recognizes Pamphila. Habrotonon conceals herself.

Sc. 6. HABROTONON, SOPHRONA

ΣΩΦΡΟΝΗ (to herself)

ἔξετύφην μὲν οὖν 184 K.

κλάουσα.

* * * * *

story. It remains for her now to find the mother. She will visit the women by whom she had been employed at the Tauropolia and will make inquiry of them, for the unknown girl was a friend of theirs (vv. 265, 284). She has no suspicion as to who the girl may be.

Sc. 6. Before Habrotonon has left the scene Sophrona comes from the house of her mistress. Pamphila comes to the door with her. Habrotonon, hearing the door creak, quickly looks around. She sees the face of Pamphila for a moment as, standing in the *πρόθυρον*, she exchanges a few words with her maid (cf. P. 61 ff.), and recognizes her as the girl of the Tauropolia. She cannot see the face of Sophrona, however, whose back is turned toward her. Instead of going on with her original plan, Habrotonon quickly forms a new one. She conceals herself from Sophrona's view and overhears what she

says, standing, probably, in the *πρόθυρον* of the house of Chaerestratus. Doubtless Sophrona refers freely, since she believes herself to be alone, to the misfortune of her wretched mistress, and a reference by her to the child, whose birth has been kept a secret from all but Onesimus and Charisius, would add one more link to the chain of evidence which Habrotonon is forging.

Frr. 184, 566. Sophrona depicts the plight in which Pamphila now finds herself by relating the conversation which Pamphila has just had with Smicrines, — or rather the first part of it, for the latter part is overheard by Charisius; Sophrona's narrative is supplemented in vv. 670 ff. and 705 ff. Two fragments of Sophrona's speech are preserved in quotations, the first from the early part of it, the second from her account of Smicrines' stormy interview with his daughter. — *ἔξετύφην*: apparently

ΣΩΦΡΟΝΗ (to herself)

λέγει μὲν αὐτῇ ταῦτα· ἔχαλεπόν, Παμφίλη,566 Κ.
 ἐλευθέρᾳ γυναικὶ πρὸς πόρνην μάχη.
 πλείονα κακουργεῖ, πλείον' οἶδ', αἰσχύνεται
 οὐδέν, κολακεύει μᾶλλον.”

* * * * *

Habrotonon comes forward with the child in her arms.

ΑΒΡΟΤΟΝΟΝ

— — — — — τὸ παιδίον

638 ἔξειμ' ἔχουσα.

She approaches Sophrona, whose back is turned to her.
 κλαυθμυρίζεται, τάλαν.

H¹, quat. z, p. 5

my eyes are burned out with weeping. The vb. is rare and somewhat obscure in meaning. — **χαλεπόν**, κτέ.: one of Smicrines' arguments intended to induce Pamphila to leave her husband. Sophrona quotes the very words of Smicrines, as Charisius (vv. 705 ff.) later quotes those of Pamphila. — **κακουργεῖ**: sc. ἡ πέρνη.

638 ff. When Sophrona has finished her story, Habrotonon comes from her place of concealment, the baby in her arms. She already suspects that the old nurse whom she had seen talking with Pamphila in the doorway is the woman who had been in charge of the young girl at the festival (cf. v. 905). She must first get a clear view of this woman's face, and then, if her suspicion proves true, will test her conjecture, now almost a certainty, that Pamphila is the mother, by surprising Sophrona into a betrayal of her mistress' secret. For this the baby will be necessary. We must assume, therefore, that Habrotonon has quickly gone into the house and got the baby. By act-

ing at first as if the child were her own (in v. 652 she acknowledges the pretense),—for a time pretending to be unconscious of the other woman's presence,—and then, when sure of the nurse's identity, displaying the trinkets which were hung about the child's neck so that Sophrona could not fail to see them (she calls Sophrona's attention to them in v. 650), she would draw from Sophrona full confirmation of her own suspicions. We see Habrotonon beginning this pretty comedy when the papyrus text is resumed with H¹. From v. 638 to v. 643 she devotes herself rather ostentatiously to the baby.

638. ἔξειμ' ἔχουσα: *I'll go out now with the baby.* “I come from the house” would be *ἔξερχομαι*. Habrotonon explains to the audience the motive for her reappearance. After this explanation she sets the baby to howling lustily, and, for the benefit of Sophrona, makes a great exhibition of tenderness toward it. — **κλαυθμυρίζεται**: *keeps crying.* The form, in place of **κλαυθμυρίζεται**, is attested by Photius.

πάλαι γάρ οὐκ οἴδ' ὁ τι κακὸν πέπονθέ μοι.

ΣΩΦΡΟΝΗ (to herself)

640 τίς ἀν θεῶν τάλαιναν ἐλεήσειέ με;

[360]

ΑΒΡΟΤΟΝΟΝ (to the child)

ὦ φίλατα, οἰκτίρουσά σ' ἔξειμι σφόδρα.

καίπερ μὲν ἀσθενής, ὅμως πορεύσομαι.

Accosting Sophrona, who is about to depart without turning her head.

μικρόν, γύναι, πρόσμεινον ἔμε. καλῶς σ' ἔγω
εὑρηκα.

639. πάλαι: const. with πέπονθε. — γάρ: and it well may, for. — οὐκ οἴδ' τι κακόν: nescio quid malum. — μοι: ethical dat., expressing a mother's solicitude. The whole v. may be rendered: *For something or other has ailed it, poor little thing (μοι), ever so long.*

640. τίς ἀν, κτέ.: utinam misereatur mei aliquis deorum. Sophrona has not yet seen Habrotonon. The latter makes clear in v. 659 that she hears these words (as in fact she has heard everything Sophrona has said), but for the time being she continues to ignore Sophrona's presence.

641–648. The text of these eight verses is badly broken and the letters that can be discerned are very dim. Only the drift of the passage can be divined. The alternation of speakers, however, is fairly certain, thanks to the indications in the MS. Habrotonon certainly speaks v. 641 and either two or three verses following. Sophrona certainly speaks v. 649, possibly a portion of v. 648; Habrotonon the first part at least of 648 and perhaps the end of v. 647; Sophrona the first part at least of v. 647; Habrotonon, accordingly, vv. 645–646. Since, then, Habrotonon

is the speaker of v. 641 and at least two of the three following verses, and speaks again, after an interruption, in v. 645, the intervening verse 644 must be assigned to Sophrona, though no indication is preserved in the MS. of a change of speakers after v. 643. Assuming this distribution of the lines to be essentially correct, as well as the view of this scene presented above, the general course of this part of the action can be followed.

641. φίλατα: she seems to address the child throughout vv. 641–642. In trying to draw Sophrona's attention so as to get a better view of her face, Habrotonon pretends to be anxious about the baby, whom we must suppose to be still crying vigorously. — σφόδρα: construe with οἰκτίρουσά.

642. ἀσθενής: i.e. εἰς ὥφελειαν, helpless, sc. οὐσα. It is of course impossible to determine just what the context was. — πορεύσομαι: cf. P. 178. She will go for help.

643 f. πρόσμεινον ἔμε: these words were addressed to Sophrona, and were probably accompanied by a voc., e.g. γύναι, to draw Sophrona's attention sharply to the speaker. But the remaining

ΣΩΦΡΟΝΗ (turning and addressing Habrotonon)

πῶσ' φῆς; τίνα καλεῖν δοκεῖς, γύναι;

ΑΒΡΟΤΟΝΟΝ (to herself)

645 αὐτή ὅστι, μῆν ἐγώδα. (To Sophrona) χαῖρε, φιλτάτη γύναι, βλέφ' ὥδε· δεῦρο μοι τὸν νοῦν ἔχε.

ΣΩΦΡΟΝΗ

λέγ' ἐμοί, τί λέγεις;

ΑΒΡΟΤΟΝΟΝ

πέρνσι διεγνώσθης ἐμοὶ τοῖς Ταιροπολίοις, εἴπερ ἐν μέμνημ ἐγώ.

traces of the letters do not permit a restoration. Habrotonon has evidently not yet succeeded, for all her tactics, in causing Sophrona to turn her face towards her, and the latter is on the point of withdrawing.—καλός, κτέ.: cf. Eur. I.A. 1107 ἐν κάλφ σ' ἔξω δόμων ηύρηκα.—τίνα καλεῖν δοκεῖς: cf. Soph. Trach. 402 πρὸς τίν' ἐνέπειν δοκεῖς; P. 267 πρὸς τίν' οἰεσθ', εἰπέ μοι, ταλέιν; The text assumes that Sophrona is surprised and somewhat resentful that the other woman accosts her in this way.

645. As she had expected, Habrotonon finds that the nurse is the woman whom she had seen at the festival (v. 655). Her task is now easier and she will have a double proof that in Pamphila she has found the mother.—αὐτή: or αὐτή, see on v. 268.

646. Now more confident of success, Habrotonon drops her caution and proceeds directly to her purpose — to secure from Sophrona an admission that it was really she who accom-

panied Pamphila at the Tauropolia, and to force her to identify the trinkets.—βλέφ' ὥδε: cf. Soph. Trach. 402 οὐτος, βλέφ' ὥδε. —τὸν νοῦν ἔχε: cf. Eur. Orest. 1181 δικούε δή νν καὶ σὸν δεῦρο νοῦν ἔχε. Possibly the verse ends with τὴν σὴν δίδου. In this case a word "face" stood after γύναι.

647. A pause is almost invariable before an anapaest that begins with the monosyllabic forms of the interv. pron. or with the rel.; hence τι is preferable to δ (δ?), which is read by most editors, at the beginning of the second foot. White, p. 154. If πέρνσι is read and if the next letter is a consonant, the verse begins with three anapaests. But only three such trimeters occur in all Greek comedy. On the other hand, with πέρνσι we have a trisyllabic tribrach in the third foot, which is found nowhere else in Menander (though Aristophanes admits it eight times). White, pp. 148, 159.—διεγνώσθης ἐμοὶ: *your features were distinguished by me*, = "I saw your face clearly."

ΣΩΦΡΟΝΗ

γύναι, πόθεν ἔχεις, εἰπέ μοι, τὸν παῖδα σὺ
650 λαβοῦσ';

[370]

ΑΒΡΟΤΟΝΟΝ

όρφας τι, φιλτάτη, σοι γνώριμον;

Holds up before her the child with the tokens.

πῶς τοῦτ' ἔχει; μηδέν με δείσης, ὡς γύναι.

ΣΩΦΡΟΝΗ

οὐκ ἔτεκες αὐτὴ τοῦτο;

ΑΒΡΟΤΟΝΟΝ

προσεποησάμην,

οὐχ ἵν' ἀδικήσω τὴν τεκοῦσαν, ἀλλ' ἵνα
κατὰ σχολὴν εὑροιμι. νῦν δὲ εὑρηκά — σε.

655 ὁρῶ γάρ τὴν καὶ τότε.

[375]

ΣΩΦΡΟΝΗ

τίνος δὲ ἐστὶν πατρός;

ΑΒΡΟΤΟΝΟΝ

Χαρισίου.

ΣΩΦΡΟΝΗ

τοῦτ' οἰσθ' ἀκριβῶς, φιλτάτη;

648. Habrotonon has so held the child that Sophrona could not help noticing the trinkets about its neck. Sophrona is so absorbed in what she sees that she pays no attention to Habrotonon's remark, but at once questions her about the child.

651. πῶς τοῦτ' ἔχει: Habrotonon holds up the necklace (*τὸ δέραιον*, v. 29) before the eyes of Sophrona, who shrinks back, startled and frightened.

652. οὐκ ἔτεκες αὐτὴ: Sophrona has recognized the necklace, but of course does not recognize the child. — προσεποησάμην: referring to her manner and words in vv. 638 ff. Sophrona

could not know that Habrotonon had made *Charistus* believe that she was the child's mother.

653. Note the two final clauses with *ἴτια*, the one aor. subjv., the other aor. opt. GMT. §321. Probably no distinction was felt.

654. εὑρηκά σε: she states her conclusion with such positiveness that Sophrona, who realizes that she has betrayed the secret by her actions, attempts no denial, but asks for information about the child's father.

656. τοῦτ' οἰσθ' ἀκριβῶς: Sophrona realizes at once what this, if true, means to her mistress.

ABPOTONON (showing the ring)

τόνδ' οἰσθα τοῦδ' ὅνθ' οὐ γε τὴν νύμφην ὄρῳ,
τὴν ἔνδον οὖσαν;
ΣΩΦΡΟΝΗ
ναιχι.

ABPOTONON

μακαρία γύναι,
θεῶν τις ὑμᾶς ἡλέησε. τὴν θύραν
660 τῶν γειτόνων τις ἐψόφηκεν ἔξιών.
εἴσω λαβούσα μ' ὡς σεαυτὴν εἴσαγε,
ἵνα καὶ τὰ λοιπὰ πάντα μου πύθη σαφῶς.

[380]

Exeunt into the house of Charisius. Enter Onesimus from
the house of Chaerestratus.

657. The ring had convinced Charisius; it would obviously be the most convincing proof to Sophrona also, next to a confession by Charisius himself. It is probable, therefore, that Habrotonon now shows the ring. But the exact words of the text may not have been found. — ὄρῳ: *I have just seen*, cf. ὅπερ λέγω in v. 253 and ἀς λέγω in v. 284. ἀπρίως or a similar word often accompanies the pres. referring to "the past of recent experience," e.g. Soph. Elec. 347 ητος λέγεις μὲν ἀπρίως. See Kühner-Gerth § 382. 4. The explicit reference to Pamphila, τὴν ἔνδον οὖσαν, distinctly implies that she is not now visible. A demonstrative would have been used if she were. Habrotonon had seen her for a moment at the door when Sophrona came out. Cf. the similar scene in P. 61 ff., of which there are many examples in Plautus and Terence.

659. Sophrona's prayer (v. 640) has been answered. — ὑμᾶς: i.e. your household. See on v. 393.

660. τῶν γειτόνων τις: *one of your neighbors*. This must mean somebody

in the neighboring house, i.e. that of Chaerestratus. — ἐψόφηκεν: rattled. ψόφεῖν is used of one coming out, κεκτεῖν (pulicare) of one about to enter; schol. Aristoph. Nub. 132, who quotes Meander for both phrases. ψόφεῖν, like crepare, is used both transitively, as here (and 196, 885, S. 467), and intransitively, as S. 395. The door, which opened on the πρόθυρον (see on v. 226), was made to grate on the sill or creak on its hinges by the person who opened it.

661. By thus bringing Habrotonon into the same house with Pamphila, the poet avoids the necessity (inevitable in the case of Charisius, cf. vv. 734 ff.) of having the latter enlightened before the spectators. Pamphila already knows the truth when Charisius returns to his home to beg her forgiveness (after v. 742). The baby is of course delivered over to its mother. — Habrotonon quietly enters the house of her rival to make such disclosures to her as will restore her husband to her. Terence employed a similar situation in the Hecyra (vv. 727 ff.): Bacchis, the former

Sc. 7. ONESIMUS alone

ΟΝΗΣΙΜΟΣ

ὑπομαίνεθ' οὗτος, νὴ τὸν Ἀπόλλω, μαίνεται,
ἔμανη γ' ἀληθῶς, μαίνεται, νὴ τοὺς θεούς.

665 τὸν δεσπότην λέγω, Χαρίσιον. χολὴ^[385]
μέλαινα προσπέπτωκεν ἡ τοιοῦτο τι.
τί γὰρ ἀν τις ἐϊκάστειεν ἄλλο γεγονέναι;
πρὸς τὰς θύρας γὰρ ἔνδον ἀρτίως πολὺν

mistress of Pamphilus, visits Philumena, his wife, in order to testify to the good conduct of Pamphilus since his marriage. The ring which she wears, given her once by Pamphilus, is recognized by Philumena as the one she had worn at the time of an unfortunate adventure. The reconciliation of Pamphilus and Philumena follows. The Bacchis of Terence, unlike Habrotonon, dilates upon her own generous conduct: *solam fecisse id quod aliae meretrices facere fugiant* (v. 776, cf. 756). A girl like Habrotonon must, of course, have felt the delicacy of such an interview as keenly as Bacchis did: *nam nupta meretrici hostis est, a viro ubi segregatast* (v. 789). The character of Habrotonon is as superior to that of Bacchis as the character of Charisius is to that of Pamphilus.

663 ff. Onesimus comes on the scene in a state of great excitement mingled with fear, and breathlessly relates how his master, now overwhelmed (v. 678) by the knowledge that his own sin has found him out, has been affected by the evidence he has received of his wife's love and forbearance toward him. Onesimus fails to tell us how he chanced to be a witness of the scene he describes. He has been shamelessly eavesdrop-

ping. Cf. Ter. *Phor.* 866 ff., where Geta tells how he overheard the conversation between Chremes and Phanum.

663 f. Note the climax: *he's on the verge of (ντο-) madness, he's mad, in very truth a fit of madness seized him*, then, with final emphasis, *he's mad*.

665 f. *χολὴ μέλαινα*: an attack of *black bile* was supposed to be the cause of mental derangement, *μελαγχολία*, cf. *χολὴ* v. 176, S. 204, *μελαγχολὴ* S. 361, *Plaut. Capt.* 596 *a tra bilis agitat hominem*.

667. *τι...ἄλλο*: in such locutions *ἄλλος* is often placed after the vb. instead of next to the interr. pron., cf. Soph. *Antig.* 646 *τι τόνδ' άν εἴπως άλλο*;—Meander uses the anapaest contained in three words far less freely than Aristophanes: in the first foot here and P. 39, S. 450, 466, twice in the fourth (S. 165, 196), and once in the fifth (E. 82). White, p. 154.

668. *πρὸς τὰς θύρας . . . ἔνδον*: Charisius stood at the double door in the party wall which separated the inner courts of the two houses. This door, which in some cases gave on a narrow alley between the houses (*angiportus*), is called by Hermip. 47. 9 K. and Poll. 1. 76 *θύρα κηπαῖα* and by Dem. 47. 53 *ἡ θύρα ἡ εἰς τὸν κῆπον φέρουσα*. This means of communication between

χρόνον διακύπτων ἐνθεν ἥκουεν σαφῶς.⁷

670 ὁ πατὴρ δὲ τῆς νύμφης τι περὶ πολεύφεως [390]

έλαλει πρὸς ἐκείνην, ὡς ἔοιχ². ὁ δὲ ὡς πυκνὰ

ἥλλαττε χρώματ³, ἄνδρες, οὐδὲ εἰπεῖν καλόν. H², quat. 2, p. 6

“ὦ γλυκυτάγη,” δέ, “τῶν λόγων οἵους λέγεις”

ἀνέκραγε, τὴν κεφαλὴν τὸ ἀνεπάταξε σφόδρα

675 αὐτοῦ. πάλιν δὲ διαλιπών· “οἴαν λαβὼν [395]

γυναιχ⁴ ὁ μέλεος ἥτυχηκα.” τὸ δὲ πέρας,

two houses, and, when the alley was present, of entering a house unobserved by people in the street, is often referred to by Plautus, e.g. Cas. 612 *ego iam per hortum iussero meam istuc transire uxorem ad uxorem tuam*, Stich. 614 *per hortum transibo, non prodibo in publicum*, cf. Epid. 660, Merc. 1008. But it was sometimes lacking, e.g. Ter. Ad. 908, Plaut. Mil. 339 (cf. 378) *scin tu nullum commeatum hinc esse a nobis,...* neque solarium neque hortum nisi per inpluvium? In the Miles a secret passage is opened for the lovers.

669. διακόπτων: bending over and peeping through (δια-) an aperture in the door, cf. Aristoph. Pac. 78 ἀλλ' οὐ τι ποιεῖ τηδί (at the door) διακόψας δύοματ.

670. πατὴρ . . . νύμφης: cf. Pet. fr., v. 17, p. 96. — ἀπολεύφεως: cf. v. 354. Though the text is purely conjectural, there is no doubt that Smicrines was bent on taking his daughter home, cf. vv. 852, 867, and fr. 566, p. 104.

671. ὡς ζούκε: Onesimus evidently judged by the exclamations of Chrysostom, as well as by his own knowledge of the situation.

672. ἥλλαττε χρώματα: i.e. flushed and turned pale, under the influence of

emotion, cf. Plat. Lys. 222 in παντοδαπὰ ἥφει χρώματα, Hor. Ep. 1. 16. 38 mutemque colores.—ἄνδρες: the spectators are addressed also in P. 51, S. 56, 117, 481, and frequently in Plautus and Terence, e.g. Cist. 678 mi homines, mi spectatores, Men. 880. The New Comedy, like the Old, did not permit the spectators to lose sight of the fact that they were witnessing a theatrical exhibition. — οὐδὲ εἰπεῖν καλόν: cf. Aristoph. Av. 63 οὐδὲ καλλίον λέγειν.

673. Darling, how nobly you speak!
—λόγων: gen. of exclamation, see on v. 154.

674. Cf. H. 4. The compound ἀνεπάταξε is new, the prefix apparently induced by the preceding ἀνέκραγε. An analogy is found in ἀναταλω, ἀναταστρόψ (*hammer*), in which ἀν- seems to convey the idea of repetition.

675. αὐτοῦ: the possessive refl. pron. almost invariably has the attributive position; for other exceptions see Kühner-Gerth § 464. 4. Anm. 2. — λαβὼν: in marriage. *With such a wife as this.*

676. ἥτυχηκα: the force of the exclamatory οἴαν is carried over to the main verb, *into what unhappiness have I fallen!* Cf. S. 185. Had he realized more fully his wife's nobility of character he could have avoided the

ώς πάντα διακούσας ἀπῆλθε εἰσω ποτέ,
βρυχηθμὸς ἔνδον, τιλμός, ἔκστασις συχνῆ.
“ἔγώ” γὰρ “ἀλιτήριος” πυκνὸν πάνυ
680 ἔλεγεν, “τοιοῦτον ἔργον ἔξειργασμένος
αὐτὸς γεγονώς τε παιδίου νόθου πατήρ
οὐκ ἔσχον οὐδὲ ἔδωκα συγγνώμης μέρος
οὐθὲν ἀτυχούσῃ ταῦτ’ ἐκείνη, βάρβαρος
ἀνηλεής τε.” λοιδορεῖτ’ ἐρρωμένως
685 αὐτῷ, βλέπει θ’ ὑφαιμον ἡρεθισμένος.
πέφρικ’ ἔγώ μέν, αὖτος εἴμι τῷ δέει·
οὗτως ἔχων γὰρ αὐτὸν ἀνὶ ἴδη μέ που

greatest of his misfortunes, his alienation from her. — τὸ πέρας: cf. v. 70.

677. εἰσω: from the garden.

678. τιλμός: sc. τριχῶν, cf. H. 5. — ἔκστασις: outbursts of frenzy, illustrated by the following. Cf. ἔξειτηκα S. 67, 418.

679. ἀλιτήριος: guilty wretch that *I am*, in apposition to ἔγώ. Not to be taken as predicate. The art. is indispensable, as with κακοδαίμων, μέλεος (above), δθλως, and the like, when they refer to the speaker.

680. ἔργον: the assault at the festival.

682. οὐκ ἔσχον, κτέ.: *I did not feel for her, much less did I grant her, the slightest degree of forgiveness.* The inceptive force of the aor. is almost always felt in ἔσχον. — οὐδέ: *nor yet, much less*, cf. Dem. 18. 85 οὐ μέμψεως οὐδὲ τιμωρίας. — συγγνώμης μέρος οὐθὲν: the periphrasis enhances the negation. Cf. the adv. use of οὐδὲν μέρος *not a whit*, e.g. Plat. Tim. 90 c μηδὲν μέρος ἀπολεῖπεν.

683. ἀτυχούσῃ ταῦτά: sc. ἀ καὶ ἔγώ ἐπηγέρα. The partic. is equivalent to παθούσῃ. Pamphila was the victim of

the same outrage that he had committed — as he supposes, upon another girl. This verse (with which cf. vv. 699, 700) makes it clear that Pamphila had explained to Charisius, after his discovery of the birth of her child, the extenuating circumstances which made the fact a misfortune and not a fault. But she evidently did not state the facts with sufficient particularity to suggest to him the possibility that he was a party to the case himself.

684. λοιδορεῖται: the letters may be divided τε λοιδορεῖται, τε λοιδορεῖται, τ' ἐλοιδόρει τ', ορ τ' ἐλοιδορεῖται. The dat. in v. 685 demands the mid., which has the same sense as the act., but the latter takes the acc. The pres. is preferable to the impf. in view of βλέπει below. We see also from vv. 693 ff. that the vb. represents his present state.

685. ὑφαιμον: *with bloodshot eyes*, cf. Ael. De animal. 8. 21. 9 ή μὲν λέαινα . . . ὑφαιμον ἀνω βλέπουσα.

686. αὖτος: cf. P. 233 and Aristoph. Lys. 385 ἀλλ' αὖτος εἴμι ἡδη τρέμων.

687. αὐτὸν . . . με: an emphatic *me*, further explained by τὸν διαβαλόντα.

τὸν διαβαλόντα, τυχὸν ἀποκτείνειεν ἄν.
 διόπερ ὑπεκδέδυκα δεῦρ' ἔξω λάθρᾳ.
 690 καὶ ποὶ τράπωμαί γ'; εἰς τί βουλῆς; οἰχομαι,
 ἀπόλωλα· τὴν θύραν πέπληχεν ἔξιών.
 Ζεῦ σῶτερ, εἴπερ ἐστὶ δυνατόν, σῷζέ με.

Hastily conceals himself; enter Charisius from the house of Chaerestratus.

SC. 8. ONESIMUS, CHARISIUS

ΧΑΡΙΣΙΟΣ (to himself)

ἔγώ τις ἀναμάρτητος, εἰς δόξαν βλέπων
 καὶ τὸ καλὸν δ τί ποτ' ἐστὶ καὶ ταισχρὸν σκοπῶν,
 695 ἀκέραιος, ἀνεπίπληκτος αὐτὸς τῷ βίῳ — [415]
 εὖ μοι κέχρηται καὶ προστηκόντως πάνυ
 τὸ δαιμόνιον — ἐνταῦθ' ἔδειξ' ἀνθρωπος ὅν.

688. τὸν διαβαλόντα: sc. τὴν Παρθένην. Cf. v. 207 τὸν φράσατα ταῦτα.

690. τί βούλης: for τίνα βούλην, a frequent use of τί with the gen., both sing. and pl., of all genders.

691. πέπληχεν ἔξιών: like ψοφεῖν, this vb. is used only of those who are coming out, see on v. 660. This form, post-classical for πέπληγε, is found in this MS. also in S. 89, 155, 353. Cf. διεφθαρκώς P. 376.

692. σῶτερ . . . σῷζε: cf. Plaut. Bacch. 880 *Salus mea, servavisti me.*

693 ff. Onesimus has prepared us for the sight of Charisius, thoroughly humbled in pride, conscious-stricken, and bitterly self-reproachful. His humiliation is the greater in that he has in the past plumed himself upon his sensitive feeling of honor and his scrupulous adherence (so far as the world knew) to the highest standards of conduct. — The diction of this monologue is distinctly tragic.

693. εἰς . . . βλέπων: *my eyes fixed on*, as on a goal to be attained.

694. In the schools of philosophy he has studied the nature of the honorable and the dishonorable, like the young man, a pupil of Ariston, in a fragment of an unknown comic poet: πᾶν ἡρω, τὸ καλὸν, τάγαθον, τὸ σύμφερον, τὸ κακόν, Kock adesp. 104.5 (Wilamowitz in *N. Jhb.* XI, 1908, p. 41, corrects the text and compares with this passage).

695. This bitter characterization of his virtues, not only as seen by others but as formerly seen by himself, serves to set in clearer relief his shortcomings, as now seen by himself. The verse is an imitation of Eur. Orest. 922 ἀκέραιος, ἀνεπίπληκτον ἡσκηκώς βίον, but the words, applied there to a sturdy farmer, are devoid of the ethical significance (probably given them by the Stoics) which attaches to them here.

697. The const., interrupted by the parenthesis, is not really anacoluthic;

“ῳ τρισκακόδαιμον, καὶ μέγα φυσῆς καὶ λαλεῖς.
 ἀκούσιον γυναικὸς ἀτύχημ’ οὐ φέρεις,
 700 αὐτὸν δὲ δείξω σ’ εἰς ὅμοι’ ἐπταικότα. [420]
 καὶ χρήσετ’ αὐτή σοι τότ’ ἡπίως, σὺ δὲ
 ταύτην ἀτιμάζεις. ἐπιδειχθήσει θ’ ἄμα
 ἀτυχῆς γεγονὼς καὶ σκαιὸς ἀγνώμων τ’ ἀνήρ.
 ὅμοιά γ’ εἶπεν οἷς σὺ διενόου τότε
 705 πρὸς τὸν πατέρα· ‘κοινωνὸς ἥκειν τοῦ βίου, [425]

ἐνταῦθα simply resumes the four preceding participial clauses, ἐγώ βλέπων, σκέπων, ἀκέραιος ὡν, ἀνεπίληπτος ὡν, ἐνταῦθα (i.e. ἐν τῷ βλέπειν, etc.) ἔδειξα. The speaker has in mind the good Greek doctrine that pride goeth before destruction, which Menander elsewhere (156 K.) phrased as follows: ἐν φρονεῖς μέγιστον ἀπολεῖ τοῦτό σε, τὸ δοκεῖν τιν' εἶναι· καὶ γὰρ ἀλλοις μηρός. — ἔδειξα . . . ὡν: cf. Thuc. 4. 73. 2 ἔδειξαν ἔτοιμοι θύτες. — ἄνθρωπος: but human.

698. He conceives that τὸ δαιμόνιον speaks thus to him. — μέγα: modifies both vbs., *thou art both haughty and boastful*. μέγα φυσῆς is a contemptuous version of μέγα φρονεῖς, cf. Men. 302 K. οἱ φυσῶντες ἐφ’ ἑαυτοῖς μέγα.

699. οὐ φέρεις: *refuse to bear*. Cf. v. 62.

700. δεῖξω: i.e. to the world. No one but Habrotonon and himself, so far as he knows, is as yet aware of the truth concerning him. — δημοτα: cf. ταῦτά, v. 683.

701. τότε: when she shall learn that he has fallen into δημοτα ἀμαρτήματα. The revelation which Charisius has just had of his wife's nobility of character gives him good reason to be confident of her forgiveness.

702. ἐπιδειχθήσει: *shall be shown to the world*. The vb. connotes indis-

putable proof. — ἄμα: introduces the less emphatic predicate, *not only*; καὶ, but also.

703. σκαιός: *ill-bred, unfeeling*, often contrasted with σοφός, one who has been enlightened. Pamphila was innocent; Charisius had not only sinned with full knowledge but had since been brutal toward her. — ἀγνώμων: *inconsiderate, unkind*. The well-bred man should be εὐγνώμων, as Pamphila, a true woman, will show herself to be. Cf. Men. 646 K. ἐν ἐστ’ ἀληθὲς φίλητον, εὐγνώμων τρόπος. τοιτῷ κατακρατεῖν ἀνδρὸς εἰωθεν γυνή.

704. δημοτά γ’ εἶπεν πρὸς τὸν πατέρα: *ironical, like indeed were her words to her father*. — οἷς σὺ διενόου: *to the thoughts you then harbored against her*. For διανοεῖσθαι = φρονεῖν cf. Plut. Vit. Cim. 5. 5 δξια τοῦ Μαραθῶνος ἡδη διανοεῖσθαι καὶ πράσσειν. — τότε: before your own sin had come to light. Charisius has not yet had an understanding with his father-in-law nor explained to him the reasons he had for so humiliating Pamphila. He and Smicrines do not meet in any scene in the play, except possibly a lost final scene. Smicrines is successfully kept from all knowledge of his daughter's child until v. 900.

705. τοῦ βίου: i.e. of Charisius. See above, p. 32. — The trisyllabic tribrach

「πάντως ἄρ’ οὐ δεῖν τάτύχημ’ αὐτὴν φυγεῖν
τὸ συμβεβηκός.’ σὺ δέ τις ὑψηλὸς σφόδρα”—

[Lacuna of 26 verses to Q².]

Onesimus issues from his place of concealment.

ΟΝΗΣΙΜΟΣ

「ἀπαντα δ’ ἐκμαθεῖν ἐπειράθην ἐγώ’ Q², quat. 2, p. 7, l. 28
733 ὡς εὖ ποῶν σε, νὴ τὸν Ἀπόλλω καὶ θεούς.’

is found in the second foot only five times in Menander. See White, p. 144, and on S. 79.

706. πάντως ἄρα: *certainly, therefore*, cf. Arist. fr. 51 Rose πάντως ἄρα φιλοσοφητέον. A similar sentiment, also uttered by a wife whose father urges her to leave her husband (because of his poverty) in Eur. (?) fab. inc. 953. 24 ff. N. ἡ πῶς δικαίων ἐστιν ἡ καλῶς ἔχον, τῶν μὲν ἀγαθῶν με τὸ μέρος ὡν εἰχεν λαβεῖν, τοῦ συναπορηθῆναι δὲ μὴ λαβεῖν μέρος; — τὸ ἀτύχημα: to her father this could only mean the shame and humiliation put upon her by Charisius, by conduct which is the subject of scandalous gossip at the very beginning of the play (fr. 600). The relations of Charisius with Habrotonon are urged upon Pamphila by Smicrines as a sufficient motive for her leaving him (fr. 588, p. 104 above). From this misfortune, Pamphila declares, she will not of her own free will (*αὐτὴν*) make her escape by divorcing her husband. The spectators know that Pamphila is not quite ingenuous with her father, in that she still conceals from him what her real misfortune was. Cf. Ter. Hec. 388 *advorsa eius*, referring to the same plight of Philumena.

707. ὑψηλός: *lofty*, like *σεμνός*, of one who gives offense by an ostentatious assumption of virtue. Cf. v. 528.

In this context perhaps belongs a verse quoted by Plutarch (Mor. 789 D), who counsels wives to sacrifice to Eros, that their husbands may be loyal *καὶ μὴ τρὸς ἐτέρων ἀπορρυεῖς ὁ ἀνὴρ ἀναγκάζηται τὰς ἐκ τῆς κωμῳδίας λέγειν φωνάς* (fr. adesp. 221 K.) "οἰαν ἀδικῶ γυναῖχ’ ὁ δισ-
δαμων ἐγώ."

734 ff. Not long after v. 707 Charisius caught sight of Onesimus in his place of concealment and severely took him to task, as the cause of all his troubles. Onesimus had feared such an encounter with him (vv. 210, 686), and indeed found it no easy task to justify his interference. His attempts to excuse himself have made Charisius beside himself with anger.— ἀπαντα, κτέ.: cf. fr. 850, p. 118 below.

735. ὡς εὖ ποῶν: *thinking I was doing you a service*. His only excuse was his good intention, and that was not easy to establish from his acts.— νὴ . . . θεούς: the same oath v. 183. Or perhaps Ἀπόλλω τοντού, with a gesture toward the statue by the door; see on P. 242. Apollo is invoked as a witness to the truth of the assertion.

ΧΑΡΙΣΙΟΣ

τί δέ με περισπᾶς, ιερόσυλ';

Enter Habrotonon from the house of Charisius.

Sc. 9. ONESIMUS, CHARISIUS, HABROTONON

ΑΒΡΟΤΟΝΟΝ

έμοι μάχου,

βέλτιστε. τῆς γαμετῆς γυναικός ἐστί σου. [440]
αὐτῆς γάρ, οὐκ ἀλλότριον.

ΧΑΡΙΣΙΟΣ

εὶ γὰρ ὥφελεν.

ΑΒΡΟΤΟΝΟΝ

τὴν φίλην Δήμητρα.

ΧΑΡΙΣΙΟΣ

τίνα λόγον λέγεις;

ΑΒΡΟΤΟΝΟΝ

740 ἐν ἵσθ', ἀληθῆ.

ΧΑΡΙΣΙΟΣ

Παμφίλης τὸ παιδίον

οὗτως ἄρ' ήν;

ΑΒΡΟΤΟΝΟΝ

καὶ σόν γ' ὅμοίως.

736. περισπᾶς: *try to distract me, pull the wool over my eyes*, lit. *draw me off*, cf. Plut. Mor. 971c τοὺς διωκοῦντας ὑπάγοντιν (the mother partridges) δλλη καὶ περισπῶσιν εἰς ἑαυτάς, Luke 10.40 ἡ δὲ Μάρθα περισπάτο περὶ τοῦ ληγού διακονίαν. — ιερόσυλε: a mere abusive epithet, its literal meaning no longer felt, — a development much like that of our “horse-thief,” — and first found in the New Comedy, cf. P. 246, S. 476, and Men. 151 and 229 K.

Sc. 9. When last seen (v. 662) Habrotonon was entering the house of Charisius to talk over matters with Sophrona. While within she is supposed to have acquainted Pamphila with the true state of affairs and to have given her the child. And now, hearing the angry voice of Charisius, she intervenes in the quarrel, sweetly remarking “have it out with me, dear friend,” and speedily sets the mind of Charisius at peace.

ΧΑΡΙΣΙΟΣ

Παμφίλης;

"Αβρότονον, ίκετεύω σε, μή μ' ἀναπτέρουν.

[Lacuna of 26 verses to Q¹.]

At the end of the scene Charisius rushes into his own house. Habrotonon and Onesimus withdraw.

ΧΟΡΟΥ

ACT V

Enter Chaerestratus and Onesimus

Sc. 1. CHAERESTRATUS, ONESIMUS

ΟΝΗΣΙΜΟΣ

οὐ μὰ τὸν Ἀπόλλω. καὶ τὸ λοιπὸν πρόσεχέ μοι, ^{Q¹, quat. 2, p. 8, l. 10-28}
 770 Χαιρέστραθ. ἦδε τὸ μετὰ τάῦτα "δεῖ σ'," ἔφη,
 "ὅπως διάμενεῖς ὡν Χαρισίω τὸ πᾶν,
 οἴστηρ οἰσθα, πιστός." οὐ γάρ ^{εἰστι τοι} [430]

742. ἀναπτέρου: cf. Aristoph. Av 483 κλέων γάρ ὡν σύ μοι λέγεις λόγων ἀνεπτέρωραι, and, for the thought, Ter. Heaut. 292 Syre mi, obsecro, ne me in laetitiam frustra conicias. Without waiting for a detailed proof of Habrotonon's assertion, Charisius hastens to Pamphila. This is the first time in the course of the play that he has entered his own house.

Act V, Sc. 1. On the other side of fragment Q we find present one of the three persons who participated in the preceding scene, viz. Onesimus. It is therefore not certain that in the interval the scene was vacated, as at the close of an act. And yet it is probable that Onesimus withdrew, as well as Charisius and Habrotonon, and that the chorus of banqueters made its final appearance in the intermission. For Chaerestratus must be told of the happy dénouement, and it would have been

undramatic and tedious for Onesimus to enlighten him in the presence of the spectators after the truth has been disclosed to Charisius. We are probably justified in assuming, therefore, that after the intermission Chaerestratus and Onesimus, deeply engaged in conversation, approach through one of the parodoi. Chaerestratus has already been put in possession of the facts and is now listening to the plea of Onesimus on behalf of Habrotonon.

770. ἦδε: i.e. Habrotonon. — δεῖ σε, κτέ.: on the const. cf. Soph. Phil. 54 τὴν Φιλοκτήτου σε δεῖ ψυχὴν ὅτως λόγοις ἐκλέψεις, and Jebb's note. The tone is that of admonition.

772. οἴστηρ οἰσθα: sc. εἰσται (from ὡν above), *what you know well how to be*. A similar brachylogy in Dem. 18. 125 ὅρα μὴ τούτων μὲν ἔχθρος γέ, εἰδες δὲ (εἰσται) προσποιῆ. Perhaps ησθα should be read.

έταιρίδιον τοῦτ' οὐδὲ τὸ τυχὸν ὅ τι ποεῖ·
σπουδῇ δὲ καὶ παιδάριον εὖρ' ὑμῖν.

ΧΑΙΡΕΣΤΡΑΤΟΣ

γενοῦ

775 ἐλεύθερος. πάξ. μὴ βλέπ' εἰς τὴν γῆν ἔχων.

καὶ πρῶτον αὐτὸν κατὰ μόνας Χαρίσιον,

[435]

τὸν φίλτατον καὶ τὸν γλυκύτατὸν παῖδά μου

[Lacuna of 2 pages = ca. 70 verses.]

Sc. 2. CHAERESTRATUS, ONESIMUS, HABROTONON

ΧΑΙΡΕΣΤΡΑΤΟΣ

φιλῶ σ', Ὁνήσιμ', εἰ σὺ καὶ περίεργος εἰ.

849 K.

* * * * *

773. ἔταιρίδιον: *a mere strumpet.*
— τὸ τυχόν: *no ordinary thing*, lit. *that which happens of itself*. Cf. Epin. 4 K.
καὶ τὸ τυχόν ὃ πραγμάτιον ἡ σφδρ' εὐτελές, and ὃ τυχών *Tom, Dick, and Harry*. — ὅ τι ποεῖ: *that she's doing for us, her services*. Perhaps δ γέπει.

774. σπουδῇ: *by her zeal*, almost = ἔξεπιτηδῆς v. 328, cf. Ter. Hec. 877 neque hic imprudens (i.e. consulto) feci. — καὶ παιδάριον, κτέ.: *she found a child for you, too*, i.e. in addition to her other services. — γενοῦ, κτέ.: Chaerestratus seems to interrupt Onesimus here; the tone of the following suits better the master than the slave.

775. πάξ: an interjection of impatience, to indicate that the subject of conversation is at an end (*τελος ἔχει* Hesych.), *enough, enough said*, found also in Herond. 7. 114 and in Diph. 96 K. πάξ. — τι "πάξ," the first speaker interrupting the other. In Latin comedy it is used occasionally, either to interrupt the speaker, as here and Plaut. Mil. 808 *pax, ibi*; or by the speaker

himself, to indicate the end of his discourse, e.g. Ter. Heaut. 717 *pax, nil amplius*. — μὴ βλέπε, κτέ.: used of a person who is buried in thought or troubled, as [Plat.] Alc. II 138 *καὶ φαίνει γέ τοι ἐσκυθρωπακέναι τε καὶ εἰς γῆν βλέπειν, ὡς τι ἔννυρον μενος*, Plaut. Bacch. 668 *num qui nummi exciderunt, ere, tibi, quod sic terram optuere?* In the present instance the attitude indicates shame and confusion on the part of Onesimus.

776. He probably advises Onesimus frankly to confess his fault to Charisius and beg for forgiveness. The poet has clearly intimated (vv. 322, 331, 341) that Habrotonon was to receive her freedom. We cannot doubt that Chaerestratus at last yielded to the entreaties of Onesimus. It is probable that she now appears (cf. v. 845) and receives her reward. Fragments 849 and 850 probably belong to one of these two scenes.

Fr. 849. περίεργος: *a busybody*, cf. v. 357 and see p. 28 above.

ΟΝΗΣΙΜΟΣ

οὐδὲν γλυκύτερόν ἔστιν ἡ πάντ' εἰδέναι.

850 Κ.

* * * * *

Exeunt Habrotonon and Onesimus, the latter into the house of Charisius.

ΧΑΙΡΕΣΤΡΑΤΟΣ

848 σώφρονα· τοιαυτησὶ γὰρ οὐκ ἀπέσχετ' ἀν^τ H⁴, quat. 2, p. 11
ἐκεῖνος, εὐ τοῦτ' οἶδ^ε. ἐγὼ δὲ ἀφέξομαι.

Exit Chaerestratus. Smicrines approaches from the city.

Sc. 3. SMICRINES

ΣΜΙΚΡΙΝΗΣ (to himself)

850 ἀν μὴ κατάξω τὴν κεφαλήν σου, Σωφρόνη,

Fr. 850. πάντ' εἰδέναι: cf. v. 734.

848 f. After Onesimus and Habrotonon depart, Chaerestratus seems to remain, since these two verses are apparently spoken by him. Probably another scene intervened here. We may surmise that Syrus reappears, according to his intention (v. 245), to pay his ἀποφορά to Chaerestratus, and that the former then receives an accounting for the ring from Onesimus or one of the other characters. Chaerestratus leaves the scene commenting upon the virtues of Habrotonon.—**σωφρόνα**: as the following fem. shows, the reference is to Habrotonon. *She must be a chaste woman, indeed, else Charisius (ἐκεῖνος) would not have kept his hands off her, so charming a woman (τοιαυτησὶ!)* On the vb. and its common implication cf. Aristoph. Lys. 146 εἰ δ' ὡς μάλιστ' ἀπεχόμεθ — οὐ σὺ δὴ λέγεις, Plat. Legg. 839 ε ἀφροδισιών βάσιν ἀν ἀπέχοιτο, Phaedo 83B ἀπέχεται τῶν ἡδονῶν, and Plaut. Poen. 282 (Agorastocles of Adelphasium) amo . . . , tamen abstineo

manus, Ter. Hec. 189. Chaerestratus resolves that he too owes her respect (ἀφέξομαι).

850 ff. Smicrines returns again from the city, determined to carry out the threat which he had made on his departure thither (v. 565). Pamphila must divorce her husband and return to her father's house. Since persuasion does not avail with her, force must be employed.

From the time Smicrines comes into view until he reaches the door of his son-in-law's house he scolds Sophrona, using the second person. Does she accompany him, or is he simply giving vent to his rage against her, for aiding and abetting Pamphila in her opposition to him, by holding an imaginary conversation with her? The latter assumption is probably correct. When Sophrona last quit the scene (v. 662) she conducted Habrotonon into the house of Charisius, and it is hardly likely that in the meantime she has come out again on an errand that would take her to the city. The objections

κάκιστ' ἀπολοίμην. νουθετήσεις καὶ σύ με;
 “προπετῶς ἀπάγω τὴν θυγατέρ’,” ιερόσυλε γραῦ;
 ἀλλὰ περιμείνω καταφαγεῖν τὴν προῦκά μου
 τὸν χρηστὸν αὐτῆς ἄνδρα; καὶ λόγους λέγω
 855 περὶ τῶν ἐμαυτοῦ; ταῦτα συμπείθεις με σύ;
 οὐκ ὁξυλαβῆσαι κρείττον; οἰμώξει μακρὰ
 ἀν’ ἔπι λαλῆς. τί; κρίνομαι πρὸς Σωφρόνην;
 “μετάπεισον αὐτήν, ὅταν ἴδης.” οὕτω τί μοι
 ἀγαθὸν γένοιτο, Σωφρόνη, γάρ, οἴκαδε

[450] [455]

to his conduct which Smicrines puts into her mouth (vv. 852, 858) are, it is likely, mere echoes of her protests to him at the time of his last interview with Pamphila, at which she was present. This interpretation of vv. 850-863 explains why Smicrines is still in ignorance of the latest discoveries regarding the parentage of the child, and greatly simplifies the distribution of speakers in vv. 911ff. A precisely analogous scene is found in P. 278 ff., where Polemon berates Doris in absentia. .

850. **κατάξω**: *crack*, as of nuts, cf. Aristoph. 590 K. τὰς ἀμυγδαλᾶς λαβὼν τασδὶ κάταξον τῇ κεφαλῇ σεαυτοῦ λιθῷ, Phryn. 68 K.

851. **καὶ σύ**: as well as Chaerestratus (Act IV, sc. 3) and Pamphila, possibly Onesimus also (in the first act).

852. **προπετῶς**, **κτέ.**: the supposed words of Sophrona, as in v. 858.

853. The MS. reading *περιμενῶ* gives in the first two feet the forbidden sequence of dactyl and anapaest. *περιμεῖν* is deliberative subj.—**καταφαγεῖν**: *waste in eating* and drinking, as already in Ilom. Od. 3. 315 μή τοι κατὰ τάντα φάγωσιν κτήματα.—**προίκα**: the four talents (cf. Pet. fr. v. 8, p. 95) on which he has had his eye from the be-

ginning. In case of a divorce the dowry would revert to him as *κύριος* of Pamphila (see above, p. 41) unless she had a living son of the union. Similarly Phidippus in Ter. Hec. 502 demands back the dowry in case Pamphilus will not live with his daughter.

854. **χρηστόν**: ironical, as in S. 196. —**λόγους λέγω**: cf. P. 630, Eur. Med. 321 μὴ λόγους λέγε.

855. **ταῦτα**: i.e. *περιμένειν*, *κτέ.*

856. **όξυλαβῆσαι**: *lay hold quickly* of an occasion, a rare vb., found also in Xen. Hell. 7. 4. 27 οἵσαι ὁξυλάβησαν ἔξηλθον. The *λαβή* which Charisius has given to Smicrines is of course his intrigue with Habrotonon, which would furnish a sufficient ground for a divorce.

857. **κρίνομαι πρὸς**: *discuss the case before*; see on v. 277 for this meaning of *πρὸς*. For the vb. cf. Aristoph. Nub. 66 τέως μὲν οὖν ἐκρινθεθα.

858. **μετάπεισον**: *make her change* (*μετα-*) *her mind*. — **οὕτω, κτέ.**: see on v. 47.

859. **Σωφρόνη**: belongs to the *γάρ*-clause, and this clause gives the explanation of the threat involved, but not expressed, in the wish. *As I hope for salvation* (I'll punish you), *for*, *Sophrona*. On the position of *γάρ* cf. v. 50.

860 ἀπιών — τὸ τέλμ’ εἶδες παριοῦσ’; ἐνταῦθά σε
 τὴν νύκτα βαπτίζων ὅλην ἀποκτενῶ,
 κάγῳ σὲ ταῦτ’ ἐμοὶ φρονεῦν ἀναγκάσω
 καὶ μὴ στασιάζειν. [460]
 Approaches the door of Charisius' house.
 η θύρα παιητέα,
 κεκλειμένη γάρ ἐστι. παῖδες. παιδίον.
 865 ἀνοιξάτω τις. παῖδες, οὐχ ὑμῖν λέγω;
 Onesimus opens the door and comes out, but does not admit Smicrines.

Sc. 4. SMICRINES, ONESIMUS

ΟΝΗΣΙΜΟΣ

τίς ἐσθ’ ὁ κόπτων τὴν θύραν; ὦ, Σμικρύνης
 ὁ χαλεπός, ἐπὶ τὴν προῦκα καὶ τὴν θυγατέρα
 ἥκων; [465]

ΣΜΙΚΡΙΝΗΣ

ἔγωγε, τρισκατάρατε.

ΟΝΗΣΙΜΟΣ

καὶ μάλα

ὅρθως· λογιστικοῦ γὰρ ἀνδρὸς καὶ σφόδρα

860. *ἀπιών*: temporal.—*τέλμα*: cf. Ter. Ad. 583 *priusquam ad portam venias, apud ipsum lacum est pistrilla*.—*παριοῦσα*: *in passing*. Smicrines noticed it himself and thought of its availability for the purpose he has in mind. *εἶδες* does not necessarily imply that Sophrona was actually with him at the time.

861. *ἀποκτενῶ*: see v. 688 and cf. *ἀφανίζειν* v. 210.

863. *παιητέα*: *smile*, instead of “knock” (*κόπτειν*). The word may have been chosen to prepare for the call “*παῖδες*,” in accordance with the comic etymology ‘*παῖς*’ *ἀπὸ τοῦ παλεσθαι*, cf. Aristoph. Vesp. 1207 *παῖδα γάρ, κανὸν γέρων, καλεῖν δίκαιον δετις ἀν πληγάς λάβῃ* (= *παισθῆ*).

864. *κεκλειμένη*: Onesimus had taken the precaution to lock the door, in expectation of this visit.

866. *Σμικρύνης*: sc. *ἐστι*;

867. Onesimus, who a short time ago fled from the very sight of Smicrines (v. 363), is now insolent to him,—the result of his superior knowledge of the situation and of the promise of emancipation.—*χαλεπός*: *testy*, cf. Aristoph. Vesp. 942 *χαλεπὸς ὡν καὶ δύσκολος*.—*προῦκα, κτέ.*: Smicrines has made his intentions clear to the spectators in vv. 565 ff., and Onesimus does not need to be told what he has now come for.

869. *λογιστικοῦ*: ironical; this time his “calculations” have gone wrong. On Smicrines’ avarice see Pet. fr.,

870 φρονοῦντος ἡ σπουδή· τό θ' ἄρπασμ', 'Ηράκλεις,
θαυμαστὸν οἶν.

ΣΜΙΚΡΙΝΗΣ

πρὸς θεῶν καὶ δαιμόνων —

ΟΝΗΣΙΜΟΣ

οἵει τοσαύτην τοὺς θεοὺς ἄγειν σχολὴν
ῶστε τὸ κακὸν καὶ τάγαθὸν καθ' ἡμέραν
νέμειν ἐκάστῳ, Σμικρίνη;

174 Κ. [470]

ΣΜΙΚΡΙΝΗΣ

λέγεις δὲ τί;

v. 14, p. 96 (λελόγισται). — σφόδρα: const. with φρονοῦντος. The copula ἔστι is understood.

870. τὸ ἄρπασμα: *your kidnaping.* Smicrines evidently expected to find Pamphila unprotected in the house, as she had been during the day; now he finds the door locked and guarded by Onesimus. ἄρπαγή is the regular word for the carrying away of a person by violence. Alexis wrote a comedy 'Ελένης ἄρπαγή, The Rape of Helen; cf. Αἴτιφ. 74. 3 K. (Ganymede), Men. 204 K. ἄρπασμα here seems to mean *kidnaping expedition.*

871. θαυμαστὸν οἷον: *admirable, indeed!* — πρὸς θεῶν: Smicrines begins a protest against such impudence (v. 889) on the part of the slave, but is not permitted to get beyond the mention of the gods, which gives Onesimus an opening for a sermon.

872 ff. A bit of Epicurean philosophy put into the slave's mouth by Menander, the friend and age-fellow (*συνέφηβος*) of Epicurus. There is no suggestion of atheism in the question (as in Aris-

toph. Eq. 32 ἐτεδύ ἡγεῖ γάρ θεούς;). In a letter to a friend (apud Diog. Laert. 123) Epicurus bluntly asserts his belief in the existence of the gods: θεοὶ μὲν γάρ εἰσιν. ἐναργῆς δέ ἔστιν αὐτῶν ἡ γνῶσις· οἶους δ' αὐτοὺς οἱ πολλοὶ νομίζουσιν οὐκ εἰσιν. But their tranquillity is not disturbed by the petty affairs of men. If they interfered in them they could not be happy, and yet happiness is the supreme attribute of the deity. Cic. De nat. deor. 1. 19. 51 describes the life of the gods, according to Epicurus, as ea videlicet, qua nihil beatius. . . . nihil enim agit (deus), nullis occupationibus est implicatus, nulla opera molitur, sua sapientia et virtute gaudet. Menander elsewhere lightly jests with this topic, as when (759 K.) he makes a man say, just after assisting at a sacrifice, οὐθενὸν οὐ προσέχοντιν οὐδέν μοι θεοῖς. The above passage, from οἵει to Σμικρίνη, is quoted by David the Armenian (ca. 500 A.D.), with a reference to this play, as embodying the doctrine of Epicurus.

ΟΝΗΣΙΜΟΣ

875 σαφῶς διδάξω σ'. εἰσὶν αἱ πᾶσαι πόλεις,
δμοιον εἰπεῖν, χίλιαι· τρισμύριοι
οἰκοῦσ' ἔκαστην· καθ' ἔνα τούτων οἱ θεοὶ^[475]
ἔκαστον ἐπιτρίβουσιν ἡ σώζουσι; πῶς;
λέγεις γάρ ἐπίπονόν τιν' αὐτοὺς ζῆντος.
880 "οὐκ ἄρα φροντίζουσιν ἡμῶν ὅι θεοῖς";^{752 Κ.}
φήσεις. ἔκαστῳ τὸν τρόπον συνήρμοσαν
φρούραρχον· οὗτος ἔνδον ἔτερον μὲν κακῶς^[480]
ἐπέτριψεν, ἀν αὐτῷ κακῶς χρήσθη ἄπαξ,"

875. αἱ πᾶσαι: i.e. all in the world.
876. δμοιον εἰπεῖν: *to put it approximately* (lit. *indifferently*), an idiom found elsewhere only in late Greek. The classical expression is σχεδὸν εἰπεῖν, cf. Plat. Soph. 237 c. This meaning of δμοιον may have developed from expressions like δμοιον ἡμῶν ἔσται Herod. 8. 80, *it will be all one to us.* — χίλιαι: Theocritus (17. 82 ff.), in extolling Ptolemy Philadelphus, reckoned the number of cities ruled by him alone as 33,333. The states tributary to Athens at the height of the first confederacy are given as 1000 in Aristoph. Vesp. 706.

877. καθ' ἔνα ἔκαστον: *each individually.* — τούτων: const. with ἔνα ἔκαστον.

878. ἐπιτρίβουσιν ἡ σώζουσι: *damn or save*, in the modern theological parlance. Cf. Cic. l.c. *interimunt* and *conservent*. — πῶς: *absurd!*

879. ἐπιτρονον: the stock argument of the Epicureans, cf. Cic. l.c. *hunc deum rite beatum dixerimus, vestrum vero laboriosissimum.*

881. φήσεις: *φημι*, in place of *ἔρωτῷ* or *ἔρωμαι*, is used freely with quotations that are cast in the form of indignant

questions, cf. Plat. Theaet. 195 ε "τι οὖν," φήσει, "τὰ ἔνδεκα . . . δλλο τι ἔκ τούτου τοῦ λόγου οὐκ δν ποτε οἰηθεῖ δώδεκα εἶναι;" Strat. 1. 32 K. "ἀλλὰ διὰ τὰς τέτταρας δραχμὰς ἀποβαλλ," φησι, "τὴν προαλρεσιν;" In the question which is put into the mouth of Smicrines is implied the allegation "Of course the gods care for us." — ἔκαστῳ, κτέ.: the explanation given by Onesimus implies an affirmative answer to the assumed question of Smicrines, e.g. "The gods do care for us, but in this way." — τὸν τρόπον: *character*. The thought is a development of a saying attributed to Epicharmus (258 Kaib.) ὁ τρόπος ἀνθρώπουσι δαίμων ἀγαθός, οἰς δὲ καὶ κακός, or of the famous sentence of Heracleitus θῶσ ἀνθρώπῳ δαίμων (Wilamowitz).

882. φρούραρχον: *character*, as commandant of the garrison of the soul, administers rewards and punishments according to the conduct of the individual. Cf. the figure employed by Menander in a similar passage (550 K.), ἀπαντι δαίμων ἀνδρὶ συμπαρίσταται εὐθὺς γενομένῳ, μυσταγωγὸς τοῦ βιοῦ ἀγαθός. — ἔνδον: sc. οἰκῶν ἔκαστῳ.

883. ἐπέτριψεν: *gnomic aor.* — αὐτῷ . . . ἄπαξ: *if a man once abuse it.*

ἔτερον δ' ἔσωσεν. οὗτός ἐσθ' ἡμῖν θεός, H⁴, quat. z, p. 12
 885 ὁ τ' αἴτιος καὶ τοῦ καλῶς καὶ τοῦ κακῶς
 πράττειν ἔκαστῳ. τοῦτον ἰλάσκουν ποῶν
 οὐδὲν ἄτοπον μηδ' ἀμαθές, ἵνα πράττῃς καλῶς. [485]

ΣΜΙΚΡΙΝΗΣ

εἰθ' οὐμός, ἱερόσυλε, νῦν τρόπος ποεῖ
 ἀμαθές τι;

ΟΝΗΣΙΜΟΣ

συντρίβει σε.

ΣΜΙΚΡΙΝΗΣ

τῆς παρρησίας.

ΟΝΗΣΙΜΟΣ

890 ἀλλ' ἀπαγαγεῖν παρ' ἀνδρὸς αὐτοῦ θυγατέρα
 ἀγαθὸν σὺ κρίνεις, Σμικρίνη;

ΣΜΙΚΡΙΝΗΣ

λέγει δὲ τίς
 τοῦτ' ἀγαθόν; ἀλλὰ νῦν ἀναγκαῖον.

— ἀπαξ: cf. Aristoph. Ach. 928 κείπει
 λάθοιτο τῶν νεῶν τὸ πῦρ ἀπαξ (Bodin).

884. οὗτος θεός: cf. Men. 762 K. ὁ νόμος
 γάρ ἔστιν ἡμῶν ἐν ἔκαστῳ θεός. Elsewhere
 (772 K.) character is one's νόμος, guide
 of life — essentially the same idea.

886. ποῶν: by doing.

887. ἵνα πράττῃς καλῶς: not a high
 motive for right conduct, but one not
 distinctively Greek, either in ethics or
 in religion.

888. The philosophy of the slave
 is too deep for Smicrines. Onesimus
 has intimated that it is not the τρόπος
 of Smicrines, but Smicrines himself,
 that is committing a stupidity.

889. συντρίβει: it's confounding you,
 proving your undoing. The difference

between συν- and ἐπι-τρίβειν is about
 that between "crush" and "break."

— τῆς παρρησίας: what insolence! Cf.
 vv. 154, 179, 673.

890. ἀπαγαγεῖν: ἀπαγαγεῖν παρὰ τοῦ
 ἀνδρὸς = ἀναγκάσαι τὸν ἀνδρα ἀπολεῖπεν.

— αὐτοῦ: one's own. We might have
 had τὴν θυγατέρα οր τὴν αὐτοῦ θυγατέρα, cf. P. 256 ξειν γυναῖκα πρὸς βλαν
 τοῦ κυρίου. The omission of the art.
 with both ἀνδρὸς and θυγατέρα, com-
 bined with the third persons τινά (subj.
 understood of ἀπαγαγεῖν) and αὐτοῦ,
 makes the question a formulation of
 a principle. But θυγατέρα, where we
 should have expected γυναῖκα, serves
 to give the principle a specific applica-
 tion to the present case.

ΟΝΗΣΙΜΟΣ

θεῖ;

[490]

τὸ κακὸν ἀναγκαῖον λογίζεθ' οὐτοσί.
 τοῦτον τις ἄλλος, οὐχ ὁ τρόπος, ἀπολλύει.
 895 καὶ νῦν μὲν ὄρμῶντ' ἐπὶ πονηρὸν πρᾶγμά σε
 ταῦτόματον ἀποσέσωκε, καὶ καταλαμβάνεις
 διαλλαγὰς λύσεις τ' ἐκείνων τῶν κακῶν.
 αὐθις δ' ὅπως μὴ λήψομαι σε, Σμικρή,
 προπετή, λέγω σοι. νῦν δὲ τῶν ἐγκλημάτων
 900 ἀφίεσο τούτων, τὸν δὲ θυγατριδοῦν λαβὼν
 ἔνδον πρόσειπε.

Stands aside from the door.

ΣΜΙΚΡΙΝΗΣ

θυγατριδοῦν, μαστιγία;

ΟΝΗΣΙΜΟΣ

παχύδερμος ἥσθα καὶ σύ, νοῦν ἔχειν δοκῶν.

[500]

892. **θεῖ**: *you see!* Onesimus triumphantly calls attention to an absurdity in the logic of Smicrines.

894. **τις ἄλλος**: ironical. He doubtless thinks of ὁ νῦν. The trouble now is with his brains. — **ἀπολλύει**: see on v. 220.

895. **νῦν μέν**: *though now*. The concessive **μέν** prepares the way for **αὐθις δέ** in v. 898.

896. **ταῦτόματον**: the Epicurean equivalent for **ἡ τύχη**. — **καταλαμβάνεις**: *you find*. The supplementary partic. **γεγονότας** must be supplied in the predicate.

897. **ἐκείνων**: as now past.

898. **ὅπως μή**: GMT. § 271. The tone is threatening. The insolence of Onesimus here reaches its height. But before Smicrines can resent it Onesimus renders his rage impotent by the announcement of the truth.

899. **προπετή**: cf. Sophrona's words quoted v. 852. The comic poets, in order

to create ludicrous situations, deliberately emphasized the impetuous dispositions of their characters. Cf. Polemon in the *Periceiromene* (vv. 9, 898).

900. **ἀφίεσθο**: *stand acquitted*, a legal term. Note ἔται and see Kühner-Blass § 291, Anm. 1. — **λαβών** = **καταλαβών**. Supply in the predicate **δύτα**, with **ἔνδον**.

901. **πρόσειπε**: *salute*, cf. Aristoph. Ach. 266 ἔκτῳ σ' ἔτει προσείποι.

902. **παχύδερμος**: not found elsewhere with this figurative implication of stupidity until Lucian, cf. Tim. 23 **ἀπειρόκαλος καὶ παχύδερμος**. — **ἥσθα**: “imperf. of sudden appreciation of a real state of things,” Gildersleeve Syn. § 220. Generally with **ἄρα**, cf. Aristoph. Eq. 1170 **ὡς μέγαν ἀρ' εἶχες, ὡς πέτνα, τὸν δάκτυλον**. For the thought cf. Plaut. Mil. 235 **erūs meus elephanti corio circumtentust, non suo, neque habet plus sapientia quam lapis**. — **καὶ σύ**: intimates that other

οὗτως ἐτήρεις παιδί ἐπίγαμον; τοιγαροῦν
τέρασιν ὅμοια πεντάμηνα παιδία
905 ἐκτρέφομεν.

ΣΜΙΚΡΙΝΗΣ
οὐκ οἶδ' ὅ τι λέγεις.

ΟΝΗΣΙΜΟΣ

ἡ γραῦς δέ γε
οἶδ', ὡς ἐγῷμαι. τότε γὰρ οὐμὸς δεσπότης
τοῖς Ταυροπολίοις —

[505]

ΣΜΙΚΡΙΝΗΣ (calling loudly)

Σωφρόνη.

ΟΝΗΣΙΜΟΣ

ταύτην λαβὼν
χορῶν ἀποσπασθεῖσαν — αἰσθάνει γε;

ΣΜΙΚΡΙΝΗΣ

ναι.

ΟΝΗΣΙΜΟΣ

νυνὶ δ' ἀναγνωρισμὸς αὐτοῦς γέγονε καὶ
910 ἀπαντ' ἀγαθά. Enter Sophrona from the house of Charisius.

participants in this misunderstanding, beside Smicrines, had failed to use their wits; Charisius, for example.

904. *τέρασιν*: *prodigies*, because the child was fully formed, cf. *ἐκτρέφομεν* v. 905. Only in a jocular sense, therefore, was it a *πεντάμηνον*. *τέρατα* are defined by Plat. Crat. 394 as *τὰ παρὰ φύσιν γιγνόμενα*. Note the tone of comic exaggeration in the plurals.

905. *ἐκτρέφομεν*: five-months infants could not usually be reared. The case was clearly *παρὰ φύσιν*. On the 1st pers. pl. cf. vv. 178, 393. — *ἡ γραῦς γε*: observe that the demonstrative is not used. The manner of reference to Sophrona shows that she is not present.

906. *τότε*: *on that occasion*, refer-

ring to some occasion about which Sophrona knew, made explicit in the next line.

907. At Onesimus' suggestion that Sophrona could give confirmation of his insinuation, Smicrines shouts loudly for her to come out.

908. Cf. v. 269. Instead of completing the sentence Onesimus trusts to the general familiarity of the father of a marriageable daughter, as well as of the theater-going public, with the dangers that notoriously beset young girls at the all-night festivals. Cf. Ael. De animal. 7. 19 *τὰ μικρὰ μειράκια τὰ τοῦ Μενάνδρου ἐν ταῖς παννυχίσιν ἀκβλαστα* (Bodin-Mazon).

910. *ἀπαντά*: sc. *ἐστι*.

Sc. 5. SMICRINES, ONESIMUS, SOPHRONA

ΣΜΙΚΡΙΝΗΣ

τί φησιν, ιερόσυλε γραῦ;

ΣΩΦΡΟΝΗ

“ἡ φύσις ἐβούλεθ’, ἦ νόμων οὐδὲν μέλει·
γυνὴ δ’ ἐπ’ αὐτῷ τῷδ’ ἔφυ.”

[510]

ΣΜΙΚΡΙΝΗΣ

τί μᾶρος εἴ;

ΣΩΦΡΟΝΗ

τραγικὴν ἐρῶ σοι ρῆσιν ἐξ Αὐγῆς ὅλην,
ἀν μή ποτ’ αἰσθη, Σμικρίνη.

ΣΜΙΚΡΙΝΗΣ

σύ μοι χολὴν

911. Sophrona hears enough of Onesimus' speech as she comes out of the house to enable her to appreciate the situation. Instead of making a direct answer to the question she quotes an apposite passage from the Auge of Euripides. Auge, daughter of Aleus king of Tegea, and priestess of Athena, when taking part in a festival of the goddess was violated by Heracles, who left a ring with her. A son, Telephus, was born to Auge, whereat Aleus caused the child to be exposed and commanded that his daughter should be put to death ignominiously. But Heracles arrived opportunely, and, convinced by the ring of his responsibility for the child, rescued Auge. Verse 911 (Eur. fr. 920 N.) is from the speech of Heracles before Aleus in justification of his conduct. It was often

quoted in antiquity, but without the name of the play. The scholiast to Gregory Naz. cites it as from the New Comedy; he had seen it in this play (Wilamowitz). Fr. 265 N. is plausibly assigned by M. Croiset to the same speech: *νῦν δ' οἶνος ἐξέστησέ μ' ὀμολογῶ δέ σε ἀδικεῖν, τὸ δ' ἀδικημάτην ἔγενετ' οὐχ ἐκούσιον.*

912. ἐπ’ αὐτῷ τῷδε: i.e. ἐπ’ τῷ τεκεῖν in the speech of Heracles, but in this comic application of the aphorism perhaps ἐπ’ τῷ συνουσίᾳ.

913. ρῆσιν: the regular term for one of the long declamatory passages so characteristic of tragedy, cf. Aristoph. Vesp. 580 οὐκ ἀποφεύγει πρὶν ἀνήμιν ἐπ’ τῆς Νιόβης εἶπη ρῆσιν τὴν καλλιστην ἀπολέξας.—*ἐξ Αὐγῆς*: the reference was probably necessary, familiar as many of the audience would be with the more popular plays of Euripides.

915 κινεῖς παθαινομένη· σὺ γὰρ σφόδρ' οἰσθ' ὅτι
τέρας λέγει νῦν.

ΣΩΦΡΟΝΗ

οἴδ' ἔγωγ', εὖ ἵσθ', ὅτι
τέρατ' ἀμφότερα συνῆκε.

[515]

ΣΜΙΚΡΙΝΗΣ

πάνδεινον λέγεις.

ΣΩΦΡΟΝΗ

οὐ γέγονεν εὐτύχημα μεῖζον οὐδὲ ἔν.

ΣΜΙΚΡΙΝΗΣ

εἰ τοῦτ' ἀληθές ἐσθ' ὁ λέγεις, τὸ παιδίον

[A few verses are lacking.]

915. παθαινομένη: *with your tragic bombast.* The vb., found elsewhere only in late writers, chiefly in literary criticism, means the striving after pathetic effects in delivery. — The anapaest in the third foot, contained in a word that begins in the preceding foot, is found in the Cairo MS. only here and in S. 143, and in the fragments four times. It is not objectionable in the fourth foot, see on v. 114. White, p. 151.

916. τέρας λέγει νῦν: *what he says now is monstrous, preposterous, i.e. τέρας ὁν εἴη εἰ γλυγυτοῦ* (cf. Plat. Theaet. 164 b). The phrase, expressing incredulity, is used several times by Plato and passed into Latin, cf. Cic. ad Att. 4. 7. 1 *mera monstra narrabat.*

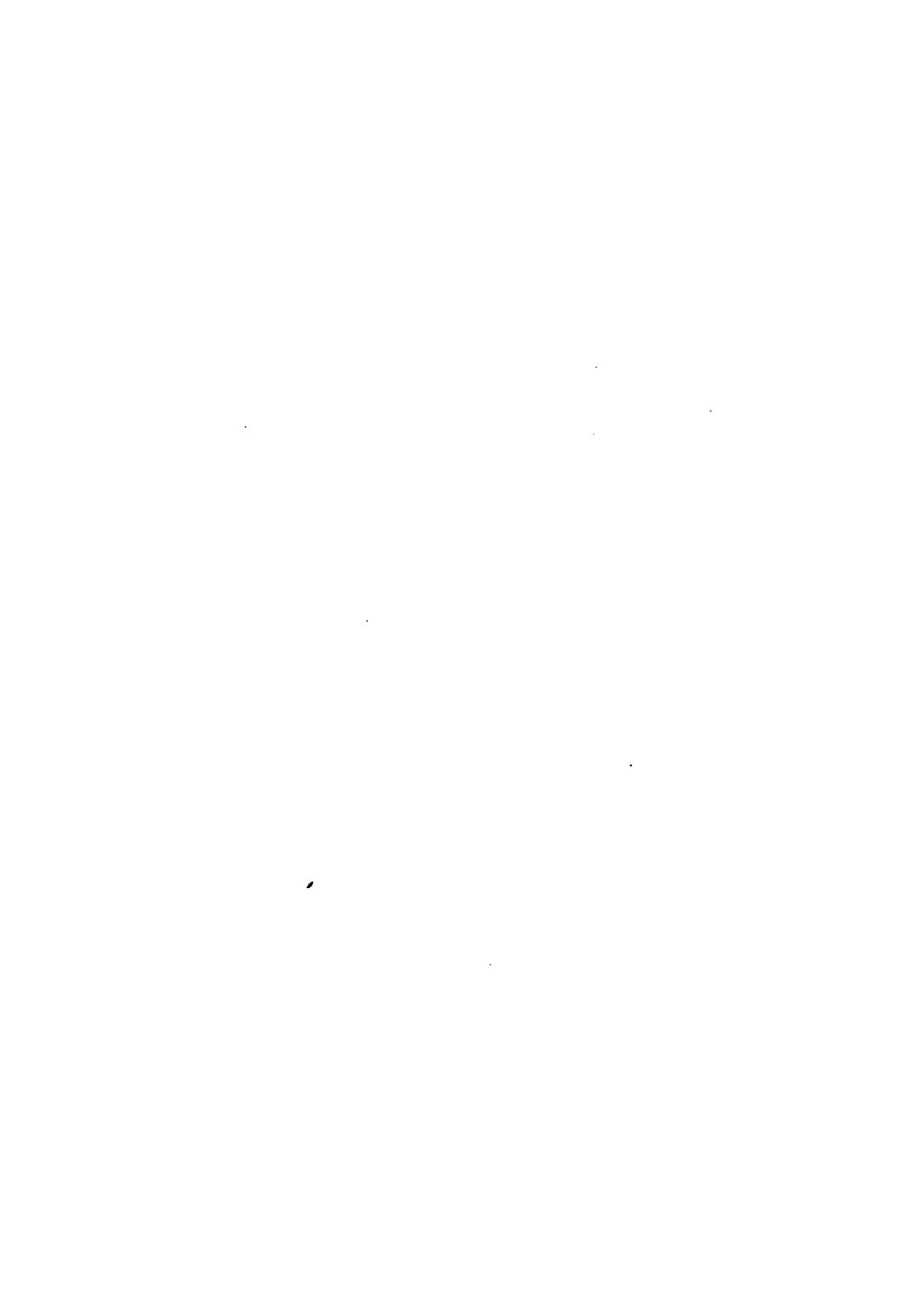
917. τέρατ' ἀμφότερα: *both prodigies, the nothos of Pamphila and that of Charisius, have been correctly interpreted by him.* The text is uncertain.

— **συνῆκε:** *comprehended, often of a thing difficult to understand, e.g. Soph. Trach. 1121 οὐδὲν ξυνῆμ' ὡν σὺ ποικιλεῖς πάλαι.* — **πάνδεινον:** *outrageous.*

919. Smicrines probably challenges Onesimus to a proof of his assertions. This could most readily be given, without the necessity of repeating anything which the spectators already know, by the appearance of Charisius and Pamphila together on the scene after their reconciliation, and their acknowledgment of the child in the presence of Smicrines.

Fr. 185. ἔχινος: a word quoted as occurring in this play as the name of a kind of *χύτρα*. It may have been used in the exposition in the account of the exposure of the child. Cf. *χυτρίζειν* and *ἔγχυτρίζειν to put a child, i.e. put it in a pot to be exposed.*

ΠΕΡΙΚΕΙΡΟΜΕΝΗ



THE PERICEIROMENE

Within the past decade a kind fortune has on three separate occasions brought to light out of Egypt considerable portions of Menander's Periceiromene, or Girl with Shorn Locks,—a bright play, of distinctly original charm, which is referred to a number of times by ancient writers, though it is only three times quoted from by title. The series of discoveries began at Oxyrhynchus: in the second volume of the Oxyrhynchus Papyri (1899) Messrs. Grenfell and Hunt published from a papyrus roll a fairly well-preserved column containing 51 lines from near the end of the play and a few line-ends from the preceding column. Among the remains of the papyrus codex of Menander which M. Lefebvre found at Aphroditopolis and published in 1907 were two sheets of four pages each and a torn leaf containing a little more than half of two consecutive pages, a total of 320 lines, which have been assigned with certainty to this comedy. Unfortunately, about one-fourth of the text of the Aphroditopolis (Cairo) manuscript is seriously mutilated or difficult to decipher. Finally, in 1908 two leaves of a parchment codex of Menander which had been acquired at Antinopolis were published by Professor A. Körte for the Leipzig Academy. They contain respectively 61 and 60 lines of the Periceiromene, but 48 lines of the first leaf overlap the text of the Cairo manuscript. In spite of the mutilation of the extremities of many of the lines on this parchment, the text is in a fairly satisfactory condition except at the end of the second leaf. We thus possess at the present time, of a play whose original compass was not much more than 1000 verses, 444 verses and a few insignificant verse-ends.¹ Furthermore,

¹ The information supplied by the ancients has been of great value in helping to identify the several finds. The Bembine scholiast to Terence remarks on Eun. 60 (*in amore haec omnia sunt vitia: iniuriae, suspiciones, etc.): videtur Detonsam (Periceiromenen) Menandri tangere, in*

the relative position of each of these six sections of text has been determined, and the extent of the gaps between the first five can be estimated within a few lines. In consequence we possess a body of text that, for the most part, can be read with pleasure; we know all, or at any rate most, of the leading characters, their chief individual traits, and the motives which actuate them; and the plot in its general outlines lies before us. This is not to say that there are not many problems of both text and plot which our present resources do not permit us to solve. A number of ways of creating the complication and of solving it are always open to a poet after he has chosen his theme and has fixed upon his characters, and the gaps in our text are so extensive that often we can only guess which of the possible solutions our poet adopted. But we are doubtless justified in believing that, on the whole, the portions we possess are of greater significance for the understanding of the plot than those which are lost.

The play derives its title from the act of a lover, Polemon, who, in a moment of insane but apparently justifiable jealousy, cut off the hair of his dearly-beloved mistress, Glycera. This barbarous deed, which brought the deepest humiliation¹ upon a beautiful and *qua fabula miles, suspicione percussus adulterii, gladio amatae amputat crines.* Agathias in an epigram Anth. Pal. 5. 218 refers to *τὸν σοβαρὸν Πολέμωνα, τὸν ἐν θυμέλησι Μενάνδρου κείραντα Γλυκέρας* (Scaliger's conj. for *γλυκερούς*) *τῆς ἀλόχου τλοκάμους.* Lucian Dial. meretr. 8.1 alludes to the cutting of a mistress' hair as the act of a jealous lover. We now know that throughout Dial. meretr. 9 he has in mind the situation that confronts Polemon on his return from the wars, and that he draws on the play for significant details. Philostratus also alludes to the subject of the play in two letters, Ep. 16 and 61 (both quoted below). Each of the six pieces of MS. is vouched for by conclusive evidence, either internal or external: F by an allusion (v. 53) to the hair-cutting and by proper names and subject matter; J by the recurrence (v. 243) of a quotation accompanied by the title; Lp.¹ by overlapping J; K by proper names and content; Lp.² by content, by the fact that it obviously continues K, and by its belonging to the same book as Lp.¹; and the Oxyr. fr. by proper names and subject matter. Only one of the three quotations with title recurs in these MSS., but the text contains eight quotations without title.

¹ The poet seems not to have attached any special significance to the act, as some scholars have thought; it was merely a wanton outrage upon a woman's beauty, an *ἀτιμία* (v. 48). Philostratus gives a reasonable interpretation when he writes (Ep. 61), thinking of Glycera: *τις σε, ὡς καλή, περέκειρεν; ὡς ἀνήγρος καὶ*

unoffending girl, was not committed before the eyes of the spectators; but it was reported in detail just after it was perpetrated, and is kept constantly before the spectators' minds, not only by the presence upon the scene of Glycera with her shortened locks, but also by allusions in the text (vv. 53, 248). Polemon's violence drives Glycera out of his home. A critical situation is thus created which gives rise to the subsequent course of plot and sub-plot. The sympathy of the spectators is drawn to Glycera at the outset, and their interest in her fortunes aroused. The incident which gives the play its title is therefore of central dramatic importance in a play whose theme is jealousy. Had Menander desired to use a descriptive subtitle he might properly have called his comedy *Περικειρομένη ἡ ὁ ζηλότυπος*.

To put the spectators in possession of the facts necessary to the understanding of the plot — to acquaint them with the characters, the situation in which they at present find themselves, and their antecedent history in so far as it is necessary that this history should be known at the beginning — Menander has employed for the Periceiromene the same method which he adopts in the Hero: a prelude followed by a prologue. In a play constructed on this plan the characters are first seen in action. A few preliminary scenes reveal the principal actors in the drama, their relations to each

βάρβαρος δὲ μὴ φεισάμενος τῶν Ἀφροδίτης δώρων. οὐδὲ γὰρ γῆ κομῶσα ἡδὲ οὔτε θέαμα ὡς γυνὴ κατάκομος. So far as we know, the hair was never cut as a punishment for adultery in the case of either man or woman. In Aristoph. Ach. 849 the allusion in *Κρατίνος εὖ κεκαρμένος μοιχὺν* is to the foppish hair-cut of an old man who would fain be regarded as a youthful gallant. The tyrant Polycrates is said by the historian Alexis (Athen. 540 ε) to have clipped the hair of a favorite youth in a fit of jealousy caused by his rival, the poet Anacreon. The hair of slaves and of captives in war was sometimes shorn. The women in Aristoph. Thesm. 836 ff. propose that the mothers of undesirable citizens be required to sit, their hair cut "σκάφιον-style," behind the mothers of brave men. The scholiast describes the *σκάφιον* cut as the tonsure of slaves. As for captives, Philostratus l.c. goes on to say: *ὅντως πάντα τὰ ἐπολεμῶν πέπονθας ἔγώ δ' οὐκ ἀν οὐδὲ αἰχμαλώτον* (sc. οὐσα) *περιέκειρα, τιμῶν τὸ κάλλος.* In Ep. 16 Philostratus carelessly speaks of Glycera as a captive girl, forgetting the details of the comedy and thinking only of the girl's short hair; or perhaps we should read: *οὐδὲ δὲ τοῦ Μενάνδρου Πολέμων καλὸν μειράκιον περιέκειρεν, ἀλλ' ἡσπερ αἰχμαλώτου μὲν ἐρωμένης κατεβλημησεν δργισθεῖς, ην οὐδὲ ἀποκείρας ἡμέσχετο, κτέ.*

other, and the present situation, which is almost invariably of a critical nature. The exposition is then completed by a narrative monologue. In a comedy in which the dénouement is to be accomplished by means of an *ἀναγνώρισις*, — a scheme for which Menander, herein a true disciple of Euripides, showed a marked predilection (Vit. Aristoph. 10), — the monologue, in which the antecedents of the principal characters are given, was traditionally desirable, whether it preceded or followed the dialogue. It is thoroughly in accordance with the Euripidean tradition, moreover, that the expository monologue should be assigned to a person who is outside the main action. In the present instance Menander has assigned this function to Agnoia, a personification of Ignorance, or, more accurately, Misapprehension, a figure whom he endows with the divine power of directing the affairs of men. Lucian introduces his essay On Calumny with a description of *ἄγνοια* which in all probability owes some traits to the speech of the goddess in the Periceiromene (cf. Kock adesp. 1473), just as he elsewhere (Pseudol. 4) invokes from another of Menander's prologues the analogous figure of Elenchus, the spirit which brings the truth to light. "A dread thing is misapprehension," he says in effect, "the cause of many woes to men. She pours down as it were a mist upon men's actions, dimming the truth and beclouding the life of each individual. We stumble like men who walk in the dark. We see not that which is before our feet, but fear that which is far from us. Through misapprehension calumnies arise, and through calumnies homes have been ruined, cities utterly destroyed, fathers enraged against their children, brothers against brothers, children against parents, lovers against their beloved." In Menander's play Misapprehension appears as a benevolent spirit, working against herself in the interest of those who through her are deprived of that which is dearest to them. Through her a calumny arises against an innocent girl. She arouses in Polemon, who believes the calumny, a jealous rage which leads him to commit an act which is inconsistent with his true nature (v. 44), to the end that the truth, obscured by herself, may come to light.

The history of the characters prior to the action of the play is as follows: About eighteen years before, the wife of Pataecus, a

wealthy ship-owner, gave birth to twin children, a boy and a girl, and died. Pataecus had just heard of the loss of his ship, representing all his property. Unwilling to face poverty burdened by these children, he gave them to a slave to expose. With them were placed the usual *γυναικεῖα* — some objects hung about the neck, a piece of embroidered cloth, a small casket containing an embroidered girdle, and the clothing on their backs (vv. 693 ff.). The children were found by a poor old woman of Corinth. Unable to rear both children, she kept the girl and gave the boy to Myrrhina, a rich Corinthian matron, who desired a son (vv. 1 ff.). After the death of his first wife it seems that Pataecus had married Myrrhina, and, believing that the boy was her child, had formally adopted him (v. 703). The boy, Moschion, brought up in luxury and thoroughly spoiled by Myrrhina, grew to be a conceited and somewhat dissolute young man. His sister, Glycera, was reared as a respectable girl, but her foster-mother, reduced to abject poverty by the war, could not provide a proper marriage for her and was therefore obliged to give her in a freer union to a Corinthian soldier, Polemon, who was enamored of her. Now the secret of Glycera's birth lay heavy upon the conscience of her supposed mother as she approached her end. The girl was not safely established in life, she reflected, living outside the bonds of legal wedlock. Glycera might at some time need the protection of her brother; there was even danger that an attachment might spring up between brother and sister if each were unaware of the relationship. So the old woman, before her death, told Glycera the truth and gave her the evidences of her origin (vv. 11-24). These tokens Glycera guarded carefully in a chest (vv. 621, 633). She revealed her secret to no one.

Not long before the action of the play begins, Polemon had established Glycera in a house next door to that of Myrrhina (vv. 26 ff.). Although she knows that Moschion is her brother, she yet has kept the fact to herself, fearing that if known it might seriously affect his fortunes (vv. 28 ff.). Moschion, however, regarded his pretty neighbor as a suitable object of his attentions. During an absence of Polemon (vv. 240, 377, 62), probably on a campaign,¹ Moschion had got into the habit of hanging about her door. Finally, the

¹ Cf. Luc. Dial. meretr. 9.1 δ Πολέμων ἀπὸ τῆς στρατιᾶς ἀνέστρεψε πλουτῶν.

evening before the play opens, seeing her through the open door, he had rushed upon her and embraced her. And Glycera did not repulse him. At that moment Polemon, just home from abroad, arrived in time to witness the encounter. He drew the obvious inference from Glycera's complaisance, but, instead of having the matter out with her then, he hurried away, intending to question her on the morrow (vv. 33 ff., 868). Moschion, we may assume, beat a speedy retreat from the scene of danger.

○ The action begins the next morning after this incident. We cannot tell how the poet managed the initial scenes, but we know that in them appeared Polemon (vv. 9, 244 f.), Glycera (v. 7), and Sosias, the man-servant of Polemon (he is not introduced when he appears in v. 52); and probably Doris, Glycera's maid. We can imagine that Polemon, accompanied by Sosias, first tells of his suspicions of Glycera, which he cannot bring himself to believe, so convinced has he been of her affection for him. Sending Sosias away, probably to look for Moschion, he enters the house. Instead of explaining her conduct Glycera requires that he shall believe her assurances of innocence. Exasperated by her reticence regarding her relations with Moschion, Polemon cuts off her hair and bursts out of the house followed by the weeping and frightened woman. Polemon already regrets his violence and would be glad to make his peace with her; but she will hear no more of his promises (fr. 569). In despair Polemon joins some boon companions in the country and tries to drown his grief in wine (vv. 56, 244). Glycera summons her maid Doris. She must leave Polemon's house without delay. Recalling probably the kindness which her neighbors, Pataecus (v. 385) and Myrrhina, had shown her during Polemon's absence, and ascertaining first that Moschion is not at home (v. 204), she seeks and gains from Myrrhina permission to live with her until other arrangements can be made. At any rate we find her already established in Myrrhina's house at the conclusion of the speech of Misapprehension. ○

In this characteristic way Menander has first shown us the principal persons of his play under the sway of violent emotions. When they emerge from the struggle a breach has been created between them. Polemon's sincere love for Glycera makes it impossible

for him to acquiesce in the separation; he must win her back in some way. But the passion of jealousy has been aroused in him. He cannot overlook what he has seen with his own eyes, and yet Glycera will not explain her conduct nor come back to him until he is willing to make amends. In ordinary circumstances this lovers' quarrel would have taken the usual course of confession and forgiveness, after Polemon's rage had cooled, for he is already sorry for what he has done.¹ But the poet contrives so to fan the flame of jealousy that Polemon is finally ready to resort to violence (v. 379) in order to regain Glycera and punish Moschion. At this point a third party will intervene. Through his intervention the secret of Glycera's birth will be discovered. She will find her father, Moschion his sister and father. Glycera's innocence will be established and an independent position in life secured for her. The reconciliation and marriage with Polemon will follow. In this way the purpose announced by Misapprehension (vv. 43 ff.) will be fulfilled.

The speech of the Goddess belongs properly to the exposition. The brief second act (ca. 94 vv.), which intervenes between her departure and the appearance of the chorus, develops the two motives that are to be at play until the dénouement,—the attempt of Polemon to regain Glycera, and Moschion's ridiculous wooing. The former constitutes the main plot, the latter the secondary plot. Polemon does not know that Glycera has left his house. He sends Sosias to see what she is doing. Sosias, a blundering servant and half drunk besides, goes back with the report that he has seen Doris come from the house of Myrrhina (v. 64). Fearing that Glycera will try to escape from him, Polemon later (v. 234) sends Sosias back, with a couple of soldiers, to keep a watch upon her. A moment afterward (v. 246), unable to wait for information through Sosias, he himself comes rushing upon the scene, almost certain that Glycera has already gone. He goes into his house to search for her. Meanwhile Davus, the confidential slave of Moschion, has learned from Doris (vv. 142 ff.) that Glycera is in Myrrhina's house. Assuming that Myrrhina has acted in her son's interest in receiving his sweetheart, Davus hurries off to bring Moschion home.

¹ V. 54 κλάει κατακλινεις, and Philost. Ep. 16 κλάει καταπεσών καὶ μεταγιγνώσκει.

The long trochaic scene between Moschion and Davus at the beginning of the third act (vv. 147 ff.) is a ludicrous exposure of Moschion's complacent belief in his personal attractiveness to women,—a fixed idea with him. He is easily made to believe that his mother has arranged the matter with the sole purpose of placing Glycera at his disposal. But his complacence receives a severe shock when Myrrhina sends Davus about his business on receiving the message that Moschion is present; she bluntly states that Glycera would not have come at all had she known that Moschion was about the premises (vv. 203 f.). Davus soon persuades Moschion, however, that he has merely to deal with an exhibition of coyness on the part of Glycera, and that if he will wait a few days she will send for him. So Moschion goes to his room and waits. While he is waiting in one house and Polemon is searching the other house for Glycera, Davus and Sosias, their representatives, indulge in a battle of billingsgate (vv. 253 ff.).

The main action of the plot, interrupted by the Moschion-Davus and Davus-Sosias scenes, is resumed when Polemon comes out of his house with the knowledge that Glycera has left him (v. 278). He is sure, though no one has told him, that she has gone over to Myrrhina's house to be with her Moschion. He determines, apparently, to storm the house (v. 356), recover Glycera by force (v. 379), and deal out vengeance upon Moschion. Before he can carry out this plan, however, Pataecus and Habrotonon join Polemon and Sosias upon the scene (vv. 344 ff.). It is difficult to make out the rôle of Habrotonon from the scanty remains. She is of course an hetaera, and seems to have some connection with Sosias or at least some influence over him. Pataecus, the adoptive father of Moschion, is a friend of both Glycera and Polemon, and is therefore deeply concerned in all that has taken place. He had probably already participated in one of the scenes of the second act (after v. 70), and knows that his wife and Glycera give as the reason for the latter's removal to his house the fear of Polemon's violence (v. 369). His mission at the present time is to effect a reconciliation. He succeeds in persuading Polemon to dismiss Sosias and his "army," and soon convinces him that his only hope of winning Glycera back is by persuasion. He assures Polemon that he has not the

authority of a husband over her, and that he cannot inflict summary punishment upon her lover as an adulterer. In the end Pataecus agrees to act as Polemon's ambassador to Glycera.

At this point, at the beginning of the fourth act, the dénouement by the device of a recognition begins. It is managed in duplicate throughout, but without repetition. While Pataecus is discovering that Glycera is his daughter, Moschion by eavesdropping is discovering that she is his sister. During Moschion's long wait in his chamber for a summons to his sweetheart, he apparently overhears a conversation between Myrrhina and Glycera (after v. 427). It is probable that Glycera is obliged to take Myrrhina into her confidence, to the extent, at least, of disclosing to her that Moschion is her brother. Moschion overhears enough of the conversation to disillusion him regarding Glycera's supposed predilection for him and to arouse his curiosity about her parentage (vv. 665, 670); but just how much he learns we do not know. At the same time Pataecus, in examining Glycera's wardrobe in Polemon's house (vv. 396 ff.), has seen something that arouses his curiosity as to her origin. Proceeding to discharge his mission as ambassador for Polemon, he summons Glycera from the house. She defends herself against the unjust suspicions of her motive in accepting Myrrhina's hospitality, complains bitterly of the conduct of Polemon, and repeatedly rejects Pataecus' proposals that she should go back to him (vv. 599, 625, 630). She seems also to assert (on v. 603) that she is of free-born parentage, and to challenge Pataecus to examine the contents of the chest in which she keeps the evidences of her origin (vv. 620 ff., 632). The chest is brought out. Then follows a long recognition scene in the manner of Euripides. Pataecus at first identifies the objects in the chest as the property of his former wife. The circumstances of the exposure of Glycera and her brother, as related by her, correspond with those in which his own twin children were exposed. Finally the recognition is completed by Glycera demanding of Pataecus that he name the objects contained in a casket which is in the chest.¹ Now during the whole of this dialogue,

¹ Von Arnim's interpretation of the recognition scene (in *Zeitschr. f. österr. Gymn.* LX [1909], p. 8) coincides in the main with that given above; see also the articles of Robert (*Hermes* LXIV [1909], pp. 260 ff.), Schmidt (*ibid.*, pp. 403 ff.), and Sudhaus (*Rh. Mus.* LXIV [1909], pp. 412 ff.).

and possibly during the two preceding scenes, Moschion is present, not as a participant but again as an eavesdropper. Glycera has refused to answer Pataecus' questions about her brother, saying that she had given her oath to Myrrhina not to reveal that part of the secret. At the end of the interview Pataecus has found his daughter, but has no suspicion that Moschion is his true son. But Moschion from his hiding-place has heard the proofs that the girl to whom he has been fatuously making love is his own sister; he knows that Pataecus is his father and that Myrrhina is not in reality his mother. He has also heard Pataecus' expressions of disapproval of his conduct (vv. 703 f.), and takes pains thereafter to keep out of his father's way.

Before the beginning of the final act, which probably opened with a monologue by Polemon followed by the dialogue between him and Doris of which the last part is preserved, we must assume a number of scenes in which the misapprehension under which the several characters have labored is cleared up. An interview between Moschion and Glycera certainly followed the recognition scene. After Glycera went into the house Moschion probably had an opportunity to vent his wrath upon Davus. A scene between Moschion and Myrrhina would probably follow. And finally Pataecus, who of course does not find Moschion in the house (v. 704), must first be informed that the adoptive son, with whom he is justly indignant, is in reality his own son and not Myrrhina's; he must then come to an understanding with Myrrhina for having led him to believe that Moschion was her son by a former marriage. Both objects would most easily be accomplished by an interview between husband and wife. Myrrhina would acknowledge her deception and beg forgiveness; and, since she came to Pataecus richly dowered (v. 3), she would have little difficulty in placating him. At the end of the fourth act there would remain to be arranged only the provision for the happiness of Glycera and the settlement of Moschion's fate.

The conclusion is swiftly accomplished. Doris tells Polemon of Glycera's good fortune. He now understands her conduct of the evening before (v. 866). Better still, Doris assures him that Glycera is ready to forgive him. Pataecus and Glycera soon appear. The lovers are reconciled and Glycera formally given to Polemon to be

his lawful wife. Pataecus lets Polemon off with a word of good-natured admonition. As for Moschion, Pataecus announces his intention of marrying him to the daughter of Philinus. At this announcement Moschion, who has again been eavesdropping, gives from his hiding-place an exclamation of consternation. We suspect that the choice of bride is no more agreeable to him than is that of the daughter of Philocrates for Clinia in the *Heauton* (vv. 1060 ff.). This young man's protest as transferred from the original of Menander may give us an idea of Moschion's feelings regarding the proposed bride: *rufamne illam virginem, caesiam, sparso ore, adunco naso? non possum, pater.* It may be that Moschion, like Clinia, ventured to express a preference for another girl and gained his father's consent to his marriage with her. However this may be, the play ends with a double marriage in prospect for the evening.

In the foregoing account of the plot one relationship is assumed that cannot be proved from our fragmentary text, viz. that Pataecus is the present husband of Myrrhina and the step-father, as he supposes, of Moschion. The case would be clear if the obscure letters in v. 703 were found to be correctly read by the present editor as *viὸς θερός*; the letters *νοοθετ* seem fairly clear. But even without this support the hypothesis seems reasonable in itself and is opposed by nothing in the extant lines. When Myrrhina took the boy to rear, she did not adopt him. Moschion himself and everybody else understood that he was her son by birth. Evidently, then, her husband was deceived by her and Moschion was a supposititious child. There is nothing in our text to show whether or not Myrrhina is at the present time a widow. The house is constantly referred to as hers, but the natural explanation is that she, a rich woman, owns her home. Widows are unknown on the Greek comic stage. It is safer, therefore, to assume that Myrrhina's husband is still living. He is either the husband of eighteen years ago or a successor. If he is living he almost certainly has a part in the action of the play, and if he has such a part, he must be either Philinus or Pataecus, — unless, indeed, another middle-aged man appeared in the lost portions of the play, to whom there is no allusion in the preserved portions; and this is extremely unlikely. Now Philinus is

mentioned but once, and that at the very end of the play. There is elsewhere no allusion that can be referred to him with any cogency or even with a high degree of probability.¹ The casual way in which he is mentioned by Pataecus (v. 907) as the father of the girl whom he has selected to be Moschion's wife is best explained by the analogy of Menander's Heauton, which offers a perfect parallel. On the spur of the moment, out of patience with his son and determined to put a stop to his folly, Pataecus, like Chremes in the Heauton, calls to mind an eligible girl. Almost any girl would do, the uglier the better. Philinus need no more have a part in the action of the Periceiromene than Phanocrates has in the Heauton. Indeed, a plausible rôle cannot be created for him on the basis either of the dramatic necessity for such a character or of allusions that may naturally be interpreted as referring to him. The important rôle which Pataecus plays, on the other hand, becomes much more intelligible if he is the second husband of Myrrhina. His interest in the affairs of Glycera, Polemon, and Moschion would require no explanation or motivation. And he would in a double sense be a victim of Misapprehension, in that, ignorant of his wife's deception, he has for years regarded his own son as a stepson. And the fact that Moschion's fortune is not in the least changed by the discovery of his parents makes the triumph of the intervening goddess more complete; for, as Glycera most earnestly desired, *Μοσχίων ὀνήσεται ὡν δέδωκεν ἡ τύχη*.

So far as we can judge from the remains of this play, most of the characters in it are rather types than individuals. Glycera, the

¹ Van Leeuwen raised the question (on v. 313 in his edition) whether *τῷ πατρὶ* v. 591 may not be Philinus, and he is now inclined (*Mn.* XXXVII, p. 120) to assign vv. 141 ff. (his 71 ff.) to Philinus on account of *τὴν μετράκα*, which Doris could not use of her mistress. But the assignment of these verses (with Leo) to Davus, reading *προθύμως* or *πρὸς ἡμᾶς*, relieves this difficulty. Robert (*Hermes* XLIV, pp. 300 ff.) makes Philinus the husband of Myrrhina and the supposed father of Moschion, mainly on the strength of *τῷ πατρὶ* and of *τοῦτον* in v. 589. *οὗτοι* would be, he thinks, Philinus and his illegitimate daughter whom Pataecus has selected for Moschion's future wife. But Glycera, in defending herself before the spectators, as before a jury, could quite properly refer to Pataecus and Myrrhina as *οὗτοι*, and Pataecus, though present, is quite naturally referred to as "his father" in the interpretation of the passage given in this edition.

heroine of the play, does not differ materially from the ordinary young girl of comedy. Pataecus is the prosperous, good-natured citizen, somewhat unctuous in manner. Davus is the tricky and lying slave, Doris the typical maid. The characters of Polemon and Moschion, however, stand out strongly as individuals, especially by contrast with the persons about them. We feel that the poet elaborated their parts with especial predilection. Polemon is not drawn as a braggart soldier, as the character in Lucian's dialogue (*Meretr.* 10) might have led us to expect. It is to the amusing figure of Sosias that the rôle of braggart soldier is given, and of course it becomes an absurd caricature in his hands. Polemon, however, is rather the loyal and straightforward lover, if somewhat tempestuous when aroused. He has hitherto been generous and kind in his treatment of Glycera, childishly proud of her in the finery he has lavished upon her, and in all ways as considerate of her as if she were his lawful wife. But the trying situation which confronted him on his return from an absence aroused in him a storm of unreasoning jealousy and rage. Under the stress of passion he committed an act of brutality that, as *Agnoia* tells us, was inconsistent with his true nature. We see that he is quick to regret this action, and that he can listen to reason in spite of his passion. In the final act he, the doughty warrior, is as excited and as timid as a boy. His naïveté there and in the scene with Pataecus is both amusing and convincing. Moschion is an excellent foil to Polemon. A spoiled and pampered boy, always clinging to his mother's apron-strings, he aspires to be a gallant, a crusher of women's hearts. With the malicious encouragement of Davus he easily fancies himself a tremendous success in that rôle. But he is an arrant coward in love as in war. Instead of facing Polemon, and, later on, Pataecus, he keeps out of their sight throughout the play. His advances to Glycera, except for the one moment of impudent boldness, are made through the agency of Davus. He even credits his mother with the desire to aid and abet him in his career as *μοιχός*. When he begins to realize what a cheap figure he cuts as a lover, and knows that he has incurred the disapproval of his mother and father as well as the contempt of his beloved, he sneaks about, eavesdropping at every opportunity. The New Comedy, so far as we know it from the Greek fragments and

the Latin translations, offers no counterpart of either Moschion¹ or Polemon.

The chorus is a comus of revelers, as in the *Epitrepones*. We are told in v. 56 that Polemon has gathered together his boon companions, to whom he is giving a breakfast. We learn from v. 244 that after his quarrel with Glycera he had retired into the country, and from v. 877 that he has engaged a cook for an entertainment in his city house. When, therefore, Davus in v. 141 announces the approach of a throng of drunken youth, and immediately thereafter, at the close of the act, the MS. has *χοροῦ*, we naturally conclude that these youth form the chorus and that they are the companions of Polemon. After their breakfast in the country they come to his house in the city to be on hand for the dinner in the evening. At the end of their performance after v. 146 they probably retire into Polemon's house, whence they emerge when suitable occasions for similar performances are offered. According to the divisions of the play adopted in this edition, the chorus makes its first appearance after the second act and does not furnish an entertainment between the third and fourth acts. It would appropriately appear, however, between the fourth and fifth acts.

The scene of the *Periceiromene*, like that of the *Emporus* of Diphilus (fr. 32 K. *νόμυμον τοῦτ' ἐστί, βέλτιστ', ἐνθάδε Κορινθίουσιν*) is laid in Corinth. Though the fact is not stated explicitly in the preserved text (it would have been explained in the early part of Agnoia's speech), it is safely deduced from a number of passages. In the first place, Polemon is a Corinthian (v. 9). He owns the house in which he lives (v. 26). But in no city but Corinth would he have possessed the right of *ἐγκτησίς*. Again, he marries Glycera. Pataecus therefore must also have been a Corinthian citizen; for Corinth and Athens, so far as we know, never had an agreement of *ἐπιγαμία* with each other. Thirdly, the law of *τιμωρία* as expounded by Pataecus (vv. 376 ff.) differs from that which was recognized at Athens. There the law gave to the man whose *παλλακὴ ἐπ' ἐλευθέροις παισίν* (and Polemon expressly declares in v. 366 *ἐγὼ γαμετὴν νενόμικα ταύτην*)

¹ The character which Aristaenetus (Ep. 1.27) describes, — a good-looking but conceited youth, who fancies that all women are in love with him, — has many points of similarity with that of Moschion and may have been suggested by this play. But the girl who deludes him is no Glycera.

was guilty of adultery the right to inflict summary vengeance upon the adulterer. This right Pataecus explicitly denies to Polemon; his recourse, he says, is in an action at law against Moschion. It is Corinthian, not Attic, law which Pataecus is expounding.¹ The narrative of Agnoia, finally, implies that the old woman who found the children was a Corinthian. No reason is apparent why Menander chose Corinth rather than Athens as the scene of his play. There is of course no attempt at local coloring. The background represents two private residences, as in the *Epitrepones*.

The two references in the text to contemporary historical events are rather vague, but perhaps they suffice to fix the approximate period of the dramatic action and consequently the position of the *Periceiromene* among the plays of Menander. It is a period of great distress among the Greeks at large (v. 409). At the time Glycera was given in marriage to Polemon, some months at least before the action of the play begins, a war was in progress, in the course of which "the Corinthian troubles" grew worse and worse (v. 5). Obviously a particular war, which involved the fortunes of the Corinthians, is referred to. Now the troubles of Corinth may be said to have begun with the occupation of that city by Ptolemy early in the year 308 (Diod. 20. 37). Ptolemy stationed a garrison there and continued to hold it until at least 306, when Demetrius, before his departure for Cyprus, tried in vain to induce Leonidas, Ptolemy's general, to deliver the place to him. But Ptolemy's occupation seems not to have been attended by protracted military operations, and Greece was not in especial distress from the time of the liberation of Athens by Demetrius in the summer of 307 until his departure for Cyprus in 306. But shortly thereafter the war was actively renewed in central Greece and in the Peloponnesus by Cassander, whose aggressions continued until the return of Demetrius in 304. This period is referred to in the decree in honor of Demochares quoted in Vit. X Orat. 851 D as ὁ τετραετὴς πόλεμος. The years 306 and 304 brought great alarm and distress to Athens in particular, for Cassander threatened Attica and in 304 the city was in danger

¹ So Körte in *Ber. d. sächs. Gesell.* 1908, p. 111; see note on v. 380 and cf. Meier-Schömann-Lipsius, Att. Proc., pp. 404 ff. This point cannot be pressed, however, for Attic law may have permitted summary vengeance only at the time of detection.

(IG. II 249 and 266=Ditt. Syl.² 180 and 184, Plut. Vit. Dem. 23). In 304 Cassander took Corinth, which had come into the possession of Demetrius sometime between 306 and that date (Diod. 20. 102). On the arrival of Demetrius from Asia in 304 the war against Cassander was prosecuted with vigor. For considerably more than a year Demetrius carried on aggressive operations throughout Greece, recapturing Corinth and other cities of the Peloponnesus. Peace with Cassander was not declared until 302 (Diod. 20. 111). In view of these facts we may conclude that the period of greatest distress in Greece which coincides with the period of greatest trouble for the Corinthians was that which lay between the capture of Corinth by Cassander in 304 and its recapture by Demetrius in the course of the following year. The marriage of Glycera would accordingly fall towards the end of "the four years' war"; the campaign on which Polemon was obliged to be absent would be one of those in which Demetrius was engaged after his return from the east in 304; and the date of composition of the play would fall in the neighborhood of 302 or 301, after peace had been established.¹ This conclusion would place the *Periceiromene* at the beginning of the third and last decade of Menander's activity, when he was forty years of age.

The original extent of the *Periceiromene* can be estimated as between 1000 and 1050 lines. As stated above, the order of the extant fragments is certain and the amount of text missing between them can be estimated with approximate accuracy. The sheet J¹²⁸⁴, which offers a continuous text, must be the middle sheet of a quaternion. E¹² therefore precedes and E⁸⁴ follows J. Now E cannot be the outer sheet of a quaternion, for E¹ and E⁴ are the verso of the sheet, i.e. the writing is against the fibers²; hence E must be

¹ Professor W. S. Ferguson of Harvard University suggests to me that the expulsion of Cassander from Corinth in 303 was probably attended by banishments and confiscations of property; and that it must have been disastrous to the commerce of Corinth to have been on the side of Ptolemy between 307 and 305/4 and of Cassander the following year, while all this time Antigonus and Demetrius were in absolute control of the Aegean. The phrase "Corinthian troubles," he believes, would have needed no commentary to an Athenian of the period 301 to 297.

² The quires in the Cairo codex were made up on the same plan as those of a parchment codex, recto facing recto and verso facing verso. This fact was observed by Körte, who also demonstrated the correct order of the fragments

the second of the four sheets that made up the quaternion of which J is the middle sheet, and one sheet intervened between them. In other words, E^2 is separated from J^1 by two pages, and J^4 from E^8 by the same interval. The position of $Lp.^1$ is determined by the fact that it overlaps E^{84} by 48 lines. The position of the two Leipzig fragments in relation to each other is fixed by the original page-numbers which are preserved on them, viz. $\nu\alpha$ and $\nu\beta$ (51 and 52), and $\xi\alpha$ and $\xi\beta$ (61 and 62).¹ They were therefore separated by an interval of 8 pages or ca. 240 verses. In the Cairo codex, which averages ca. 35 lines to a page, $Lp.^2$ would begin on the 8th line of the fifth page of the quaternion following that which contained E . The position of K is determined, relatively to that of $Lp.^2$, firstly by its contents: K^1 obviously contains the beginning of the recognition scene which occupies the two pages of $Lp.^2$. K^2 , which contains a portion of a different scene, must therefore have preceded K^1 . Secondly, since the verso of K preceded its recto in the quaternion, and since K^1 preceded by only a short interval $Lp.^2$, which began on the fifth page of a quaternion, K must be from the second sheet of that quaternion, i.e. its third and fourth pages.

We have no external criteria by which we can estimate the interval which separated $Lp.^2$ from the Oxyrhynchus fragment, but must depend upon certain general considerations as to the extent of the Periceiromene and of the play which preceded it in the Leipzig manuscript. A play of 1000 lines would fill 34 pages of a manuscript which has 30 lines to the page, 20 lines being allowed for the title, hypothesis, and cast of characters (which fill 19 lines in the Hero). This would leave 17 pages (51–34) or 510 lines for the Periceiromene down to $Lp.^1$. Now from the beginning of E^1 to $Lp.^1$, if we estimate lost pages at 35 lines, we have 344 lines,² leaving 166 lines for the lost first part of the Periceiromene. This would fill 4 pages plus ca. 26 lines of the Cairo manuscript. Since the Periceiromene doubtless began at the top of a page, we may of this play. The estimates given below are in the main similar to his, *Ber. d. sächs. Gesell.* 1908, pp. 174 ff.

¹ These numbers were later altered to $\nu\beta$, $\nu\gamma$, and $\xi\beta$, $\xi\gamma$, respectively. The four Leipzig pages contain 30 verses each except the second, which contains 31.

² E^{12} and J^{1234} contain 217 lines, the four lost pages 140 lines; deduct the 13 lines of $Lp.^1$ which extend back of E^3 .

disregard the extra 26 lines and consider that ca. 120 lines of text and 20 lines of preliminary matter preceded E¹. The last line of the second Leipzig fragment would in that case be about the 825th of the play (120 + 344 + 61 + 240 + 60). The two columns of the Oxyrhynchus fragment contain 102 lines. If we accept the analogy of the Heauton, which closes in 8 lines after Chremes has announced his intention of marrying Clinia to the daughter of Phanocrates, 10 lines beyond the Oxyrhynchus fragment would complete the Periceiromene. By assuming, therefore, an interval of ca. 100 lines between the end of Lp.² and the first column of the Oxyrhynchus fragment, we have a play of ca. 1037 lines (825 + 100 + 102 + 10). This result is satisfactory from the point of view of the dramatic economy of the play, so far as we can judge. The first part of the speech of Agnoia and the two or three initial scenes would hardly have required more than 120 lines, and the scenes which we need to assume between the end of the recognition scene in Lp.² and the Doris-Polemon scene in the second Oxyrhynchus column would not have required more than 151 lines.

The position of the several portions of text in the three quaternions over which the Periceiromene extended is indicated in the following table. The place assigned to the Oxyrhynchus fragment is only approximate, as stated above.

| QUATERNION X | | QUATERNION Y | | QUATERNION Z | |
|--------------|-----------|--------------|---|--------------|---------------------------------|
| Quat. page | Pap. page | Quat. page | Pap. page | Quat. page | Pap. page |
| 1 | | 1 | lost | 1 | lost |
| 2 | | 2 | lost | 2 | lost |
| 3 | | 3 | E ¹ | 3 | K ² (last 18 vv.) |
| 4 | | 4 | E ² | 4 | K ¹ (last 19 vv.) |
| 5 | | 5 | lost | 5 | Lp. ² (last 28 vv.) |
| 6 | | 6 | lost | 6 | Lp. ² (first 32 vv.) |
| 7 | | 7 | J ¹ | 7 | lost |
| 8 | | 8 | J ² | 8 | lost |
| 9 | | 9 | J ³ | 9 | Ox.i (last 8 vv.) |
| 10 | | 10 | J ⁴ | 10 | Ox.i |
| 11 | | 11 | lost | 11 | Ox. i (8 vv.) and ii |
| 12 | | 12 | Lp. ¹ (last 13 vv.) | 12 | Ox. ii (first 24 vv.) |
| 13 | | 13 | E ³ , and Lp. ¹ | 13 | |
| 14 | | 14 | E ⁴ , and Lp. ¹ (first 13 vv.) | 14 | |
| 15 | lost | 15 | lost | 15 | |
| 16 | lost | 16 | lost | 16 | |



ΠΕΡΙΚΕΙΡΟΜΕΝΗ ΜΕΝΑΝΔΡΟΤ

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ

| | |
|--------------|-----------|
| Πολέμων | Δᾶος |
| Γλυκέρα | Πάταικος |
| Σωσίας | Μοσχίων |
| Δωρίς | Αβρότονον |
| "Αγνοια θεός | Μυρρίνη |

Χορδες συμποτῶν

ΠΕΡΙΚΕΙΡΟΜΕΝΗ ΜΕΝΑΝΔΡΟΤ

SCENE: A street in Corinth, before the houses of Polemon and Pataecus. The street leads on one side to the market-place in the city, on the other to the country.

ACT I

POLEMON, GLYCERA

The initial scenes, now lost (about 120 verses), created the situation in the household of Polemon which remained unchanged until near the end of the play,—Glycera living as a refugee in a neighbor's house, Polemon endeavoring by every means to regain her. One of the first scenes was an interview between these two, ending in a rupture which seemed irreparable. The evening before (vv. 38, 180), after Polemon had witnessed the conduct of Glycera with Moschion, he had departed in violent anger to a place in the country, promising to decide at a later time upon his course of action (v. 39). The night he had spent in an effort to drown his sorrow (v. 869). The next morning he had returned to his house, and, in a fit of jealous rage, had shorn the hair from the head of Glycera with his sword. It is after this outrage has been committed that the two appear before the house and engage in an angry dialogue, in which Glycera protests in vain her innocence of wrong-doing. At the close of the scene Polemon returns to the country.

To this scene probably belongs the following quotation:

ΠΟΛΕΜΩΝ

Γλυκέρα, τί κλάεις; ὀμνύω σοι τὸν Δία
τὸν Ὀλύμπιον καὶ τὴν Ἀθηνᾶν, φιλτάτη, —

569 Κ.

ΓΛΥΚΕΡΑ

ὅμωμοκώς καὶ πρότερον ἥδη πολλάκις.

On the scene of the play see notes on vv. 244, 892.

Fr. 569. Polemon is already sorry for his brutal exhibition of jealousy and begins to swear to his undying affection for Glycera; but such protestations, which have regularly fol-

lowed his outbursts of passion, will no longer avail with her. The lines are quoted by Priscian, but without the title of the play, to illustrate the Attic usage *δμνυμ θεόν*, without *νή* or *μά*. Cf. Men. Colax 45 (Ox. Pap. III. 409) *δμνύω τὸν ἥλιον*. — *πολλάκις*: Alciphron

GLYCERA, DORIS

With the help of her maid, Doris, Glycera carries out her plan of leaving Polemon's house. Myrrhina, the wife of her next-door neighbor, Pataecus, offers to give her shelter (vv. 143, 282). They hastily move thither, taking with them the necessary personal effects.

MISAPPREHENSION

The goddess Misapprehension appears and tells the story of the twin infants who had been exposed many years ago by their parent and discovered by a poor old woman. The first few lines of the narrative are lost; the disposition which the woman made of the boy and the girl is now disclosed :

ΑΓΝΟΙΑ

τούτων θέλει τὸ μὲν τρέφειν, ἔχειν τέκνον
 1 αὐτὴν προθυμηθεῖσα θῆλυ, τὸ δ' ἔτερον
 γυναικὶ δοῦναι πλουσίᾳ τὴν οἰκίαν
 ταύτην κατοικούσῃ, δεομένη παιδίου.

E¹, quat. y, p. 3

makes use of this thought in his imaginary letter of Menander to Glycera (Ep. 2. 3. 1 = 4. 15. 1 Sch.) ἐγώ μὰ τὰς Ἐλευσίνας θέδσ, μὰ τὰ μυστήρια αὐτῶν, δοι καὶ ἐντὸν ἔκειναν ὄμορα τολλάκις, Γλυκέρα, μύρος μύρη, κτέ.

1 ff. After the problem which the play is to treat has been presented in the introductory scenes, through the action of its characters, the exposition proper is committed to an allegorical figure, who explains the antecedents of the principal characters in the plot and the motives which are at play, and gives an intimation as to the outcome. The exposition is managed in the same way in the Hero and in the Cistellaria of Plautus, where Auxilium deus appears after the initial scenes; also in the Miles, though there the slave Palaestrio takes the place of a πρόσωπον προτατικόν. Misapprehension probably introduces herself in the opening lines of her speech (cf. v. 21)

and gives the scene of the action, since it is not Athens. See note on the Hero's speech, p. 20, and cf. Plaut. Cist. 154 nam mihiſt Auxilio nomen, Aul. 2 ego Lar sum familiaris, Mil. 88 hoc oppidum Ephesust. The speech of Misapprehension is notable for the number of participles employed and the loose way in which they are strung together, sometimes obscuring the thought; cf. Mark 16. 9-20.

1. The subj. is ἡ γραῦς (see v. 6), the woman who found the infants; the time is immediately after their discovery.—θῆλυ: a daughter.

2. γυναικί: Myrrhina. She seems to have led her first husband, and later her second husband Pataecus, to believe that it was her own child. Afterwards, as it seems, the boy was adopted by Pataecus, see v. 703.

4. ἑταῖν τίνων: some eighteen years have passed; the children are now grown. Cf. H., fr. O., p. 21.

ποιεῖ δὲ τοῦτ'. ἐγγενομένων δ' ἐτῶν τινων
 5 καὶ τὸν πολέμου καὶ τῶν Κορινθιακῶν κακῶν
 αὐξανομένων, ἡ γραῦς ἀπορουμένη σφόδρα,
 τεθραμμένης τῆς παιδός, ἦν νῦν εἰδετε
 ὑμεῖς, ἐραστοῦ γενομένου τε τοῦ σφοδροῦ
 τούτου νεανίσκου, γένει Κορινθίου
 10 ὄντος, δίδωσι τὴν κόρην ὡς θυγατέρα
 αὐτῆς ἔχειν. ἥδη δ' ἀπειρηκυῖα καὶ
 προορωμένη τοῦ ζῆν καταστροφήν τινα
 αὐτῇ παροῦσαν, οὐκ ἔκρυψε τὴν τύχην,
 λέγει δὲ πρὸς τὴν μείραχ' ὡς ἀνείλετο
 15 αὐτήν, ἐν οἷς τε σπαργάνοις δίδωστ' ἀμά·
 τὸν ἀγνοούμενόν τ' ἀδελφὸν τῇ φύσει
 φράζει, προνοουμένη τι τῶν ἀνθρωπίνων,
 εἰ ποτε δεηθείη βοηθείας τινός,

5. **τοῦ πολέμου**: probably the “four years’ war” between Cassander and Antigonus, 306–303 B.C. See above, p. 145. Since the union of Glycera and Polemon some months, probably the period of a campaign, are supposed to have elapsed; see on vv. 240, 377, 385.

7. **ἥν νῦν εἰδετε**: i.e. in one of the opening scenes. For similar references in the exposition cf. Plaut. Cist. 170 ut eam pse vos audistis confite- rier, Mil. 88 illest miles meus erus qui hinc ad forum abiit.

8. **ἐραστοῦ**: sc. αὐτῆς. — **τε**: the unusual position is due to the desire to connect the two participial clauses containing *τεθραμμένης* and *γενομένου*. — **σφοδροῦ**: *impetuous*. The poet emphasizes this quality in the hero of the play, cf. v. 898. See on E. 899.

9. **τούτου νεανίσκου**: Polemon. Both the dem. and the reference in v. 244 show that he appeared in the first act.

10. **δίδωσι**: sc. αὐτῷ. This was done with the girl’s approval, cf. v. 367.

11. **ἔχειν**: not a legal marriage, for the girl was dowerless and her parentage uncertain.—**ἀπειρηκυῖα**: intr., *worn out* by age, cf. Arist. Pol. 1329 a 33 *τοὺς διὰ χρόνον ἀπειρηκότας*, of citizens no longer in physical vigor.

12. **καταστροφήν**: cf. Soph. O.C. 101 ff. ἀλλά μοι, θεαί, θλοῦ . . . δύτε πέρσιν ἥδη καὶ καταστροφήν τινα.

13. **τὴν τύχην**: sc. τῶν τέκνων.

15. **ἐν οἷς, κτέ.**: brachylogy for τὰ σπάργανα ἐν οἷς ἀνείλετο ἀμά δίδωσιν. The girl carefully preserved the clothing in a chest, as we shall see.

16. **τῇ φύσει**: he now belonged to another family by adoption, θέσει; cf. v. 703.

17. **τῶν ἀνθρωπίνων**: in view of the informal nature of the bond by which the girl was attached to the soldier, as explained in v. 24.

όρωσα τοῦτον ὅντ' ἀναγκαῖον μόνον
 20 αὐτῆ, φυλακήν τε λαμβάνοντα μή ποτε
 δι' ἐμέ τι τὴν Ἀγνοιαν αὐτοῖς συμπέσῃ
 ἀκούσιον, πλουτοῦντα καὶ μεθύοντ' ἀεὶ
 όρωσ' ἐκεῖνον, εὐπρεπῆ δὲ καὶ νέαν
 ταύτην, βέβαιον δ' οὐθὲν φέτετο.
 25 αὗτη μὲν οὖν ἀπέθανεν· ὁ δὲ τὴν οἰκίαν
 ἐπρίατο ταύτην ὁ στρατιώτης οὐ πάλαι.
 ἐν γειτόνων δ' οἰκούστα τάδελφοῦ, τὸ μὲν
 πρᾶγμα οὐ μεμήνυκ', οὐδὲν δὲ τούτον βούλεται,
 εἶναι δοκοῦντα λαμπρόν, εἰς μεταλλαγὴν
 30 ἀγαγεῖν, ὄνασθαι δ' ὅν δέδωκεν ή τύχη.
 ἀπὸ ταύτομάτου δ' ὀφθεῖσ' ὑπὸ αὐτοῦ, — θρασυτέρου,
 ώσπερ προείρηκ', ὄντος, ἐπιμελῶς τ' ἀεὶ
 φοῖτῶντος ἐπὶ τὴν οἰκίαν, — ἔτυχ' ἐσπέρας
 πέμποντά ποι θεράπαιναν· ὡς δ' ἐπὶ ταῖς θύραις

19. *τοῦτον*: her brother.

22. *ἀκούστιον*: without intent. A possible erotic attachment is thought of; the sister's knowledge will now prevent it. — *μεθύοντ' ἀεὶ*: given to drink.

24. *βέβαιον οὐθὲν*: *utterly unstable*, referring rather to the absence of a legal union than to the soldier's character. Const. (*τοῦτον*) φέτετο (*δυτα*) οὐθὲν βέβαιον. For the neuter cf. v. 67 οὐδὲν πιστόν, and on οὐθὲν see on E. 60.

26. *ἐπρίατο*: an indication of the scene of the play: as a Corinthian, Polemon would have the right to own real estate only in Corinth. See above, p. 144.

27. *ἐν γειτόνων*: sc. οἰκψ, a common ellipsis with the poss. gen. in prepositional phrases with *εἰς* and *ἐπ*, e.g. *εἰς Λιδον*, *ἐν κιθαριστοῦ*, etc. Dependent upon *γειτόνων* in this idiom may be

either the gen., as *τοῦ ἀδελφοῦ* here, or the dat., as in Antiph. 212 K. *ἐν γειτόνων αὐτῷ κατοικούσης*.

29. *μεταλλαγὴν*: sc. *τῆς τύχης*. His adoptive mother had guarded so well the secret of his birth that no one, except perhaps his adoptive father, suspected that he was not her son by blood.

30. *ὄνασθαι*: const. with *ἐκεῖνον βούλεται*. The position of *ἐκεῖνον* before *βούλεται* facilitates the use of the pron. both as obj. of *ἀγαγεῖν* and as subj. of *ὄνασθαι*.

31. *ἀπὸ ταύτομάτου* = *ἀπὸ (ἐκ) τύχης*, cf. E. 896.

32. *προείρηκα*: cf. v. 22; but perhaps the reference is to an earlier portion of this speech.

33. *ἰστέρας*: *last evening*.

34. *ἐπὶ ταῖς θύραις*: Glycera had accompanied her maid Doris to the door,

35 ταῦτὴν γενομένην εἶδεν, εὐθὺς προσδραμὼν
 ἐφίλει, περιέβαλλ'. ή δὲ τῷ προειδέναι¹ Ε², quat. y, p. 4
 ἀδελφὸν ὅντ' οὐκ ἔφυγε. προσιὼν δ' ἄτερος²
 ὄρᾳ. τὰ λοιπά δ' αὐτὸς ἐνροιτ³ ἀν τις εὐ.⁴
 δ' μὲν ὥχετ⁵ εἰπὼν ὅτι κατὰ σχολὴν κρινεῖ
 40 αὐτὴν τί βούλεθ', ή δ' ἐδάκρυν⁶ ἐστῶσα καὶ
 ὠδύρεθ' ὅτι ταῦτ' οὐκ ἐλευθέρως ποεῖν
 ἔξεστιν αὐτῇ. πάντα δ' ἔξεκάστο
 ταῦθ' ἔνεκα τοῦ μέλλοντος εἰς ὀργήν θ' ἵνα
 οὗτος ἀφίκοιτ⁷, — ἐγὼ γάρ ηγον οὐ φύσει
 45 τοιοῦτον ὅντα τοῦτον, ἀρχὴν δ' ἵνα λάβοι⁸
 μηνύσεως τὰ λοιπά, — τούς θ' αὐτῶν ποτε

precisely as she does in v. 61, where the spectators catch a glimpse of her. — The Cairo MS. has five anapaests contained in a word that begins in the third foot and overlaps the fourth: E. 163, 308, P. 34, 360, S. 427. Six instances in the fragments. White, p. 151.

36. ἐφίλει, περιέβαλλε: note the descriptive imperfects following ingressive aorists; see Gildersleeve §§ 207, 211. — τῷ προειδέναι = διὰ τὸ προειδέναι.

37. προσιὼν: he has just returned from a protracted absence, doubtless a campaign; see on vv. 377, 62, 240.

38. τὰ λοιπά: *what happened next*, i.e. the confusion of Pamphila and the jealous rage of Polemon. — αὐτὸς, κτέ.: *one might discover very well by himself*, i.e. it was just what one would have expected and there is really no need of narrating it. For the mid. ενροιτο cf. Eur. Suppl. 1075, Soph. El. 625.

39. δ' μέν: Polemon. — κρινεῖ = ἀρ-κρινεῖ (v. 868), *question*, often in poetry, cf. Soph. Trach. 195 αὐτὸν Μῆλιες ἀπα-λεώς κρίνει and Jebb's note. — The anapaest contained in three words is not

common in Menander; in the first foot only here and in S. 466.

40. τι: for δ τι. See on E. 280 and cf. Men. Georg., fr. Gen., v. 67 τοῦ με-ρακίου τὰ πράγματ⁹ ἀνέκρινε, τίνα ἔστι.

41. ταῦτα: φιλεῖσθαι καὶ περιβάλλε-σθαι ὑπὸ τοῦ ἀδελφοῦ. — ἐλευθέρως: *with-out restraint*, cf. Soph. El. 1300 τὸτε χαρεῖν ταρέσται καὶ γελᾶν ἐλευθέρως.

43. τοῦ μέλλοντος: the subsequent issue of the plot, further explained by the two final clauses ἵνα ἀφίκοιτο and (ἵνα) ενροιει. The goddess reveals the poet's artifice. — τε: correlative with τε in v. 46.

44. οὗτος: Polemon. — ηγον: i.e. ὥστε ὀργασθαι. Often of divine guid-ance, e.g. Soph. Ant. 623 οτψ φρέτας θεὸς διει πρὸς δταν.

45. τοιοῦτον: as the spectators have seen him, — beside himself with jealous rage. — δτα: concessive.

46. μηρύστεος: const. with ἀρχήν. — τὰ λοιπά: all that remains to be revealed, *events*, a rather vague term where we might have expected the more definite τὰ κρυπτά.

εὗροιεν. ὥστ', εἰ τοῦτ' ἔδυσχέραινέ τις
ἀτιμίαν τ' ἐνόμισε, μεταθέσθω πάλιν.
διὰ γὰρ θεοῦ καὶ τὸ κακὸν εἰς ἀγαθὸν ρέπει
50 γιγνόμενον. ἔρρωσθ', εὑμενεῖς τε γενόμενοι
ἡμῖν, θεαταί, καὶ τὰ λοιπὰ σώζετε.

Exit Misapprehension. Enter Sosias from the country. He begins to stroll up and down before the two houses.

ACT II

Sc. 1. SOSIAS

ΣΩΣΙΑΣ

ὅ σοβαρὸς ἡμῖν ἀρτίως καὶ πολεμικός,
ὅ τὰς γυναικας οὐκ ἔων ἔχειν τρίχας,

47. *εὗροιεν*: the brother and sister. — *τοῦτο*: Polemon's brutal treatment of Glycera. — *ἔδυσχέραινε*: *had a feeling of disgust at*. The *impf.* is properly distinguished from the *aor.* *ἐνόμισε*, which is *ingressive*. But the poet may have written the *aor.*, *ἔδυσχέρανε*, *conceived disgust*.

48. *μεταθέσθω*: sc. *τὴν δέξαν* (i.e. *ἀένθιμετε*); cf. Dem. 18. 229 *μεταθέσθαι*, *ταῦτην τὴν δέξαν δέξιων*. The *vb.* is often used absolutely, as Plat. Rep. 334ε *ἀλλὰ μεταθώμεθα*. *κινδυνεύομεν γὰρ οὐκ ὅρθις . . . θέσθαι*. The figure involved is derived from the game of draughts, *πεττοί*, cf. Plut. Mor. 1068c *πεττῶν δίκην δέρπο κάκεῖ τὰς κοινὰς ἔννοιας μετατίθεις*.

50. *γιγνόμενον*: const. w. *τὸ κακὸν*, *even as it comes into being*. The thought of evil turning into good is a commonplace, cf. Eur. Hel. 644 *τὸ κακὸν ἀγαθὸν γίγνεται παραλιπον*. The assertion of a god's responsibility for this is appropriately placed in the mouth of a god. — *γενόμενοι*: *proving yourselves*.

51. See on E.672. Menander here read-

resses the spectators at the end of the exposition, as Aristophanes in his early plays takes them into his confidence at the beginning of it (Eq. 36, Vesp. 54, Pac.50, Av.30). See Leo, Plaut. Forsch., p. 217. The plea for favor toward the poet (*ἡμῖν*) as a competitor for the prize was generally reserved in the Old Comedy for the *parabasis*. — *τὰ λοιπά*: *the rest of the play*. — *σώζετε*: *prosper*. Cf. Plaut. Poen. 128 *adiuvate*.

52 ff. The spectators recognize the speaker as Sosias, the body-servant of Polemon, without an introduction, probably because he had appeared with his master in the first scene. In his dress, talk, and bearing Sosias reflects the life of the camp. He has not been an idle bystander at his master's potations, cf. v. 348.

52. *σοβαρός*: *blustering*, defined by Photius as meaning *λαμπρός, ἐταιρόμενος, τολμηρός, αὐθάδης, ἔξω τοῦ δέοντος φερόμενος* (the meaning here). Agathias in Anth. Pal. 5. 218 (quoted above, p. 145, note) refers to the Polemon of this play as *σοβαρός*. In Aristophon 11. 4 K. Eros

κλάει κατακλινείς. κατέλιπον ποούμενον
 55 ἄριστον αὐτοῖς ἄρτι, καὶ συνηγμένοι
 εἰς ταύτον εἰσιν οἱ συνήθεις, τοῦ φέρειν
 αὐτὸν τὸ πρᾶγμα ῥάον. οὐκ ἔχων δ' ὅπως
 τάνταῦθ' ἀκοῖσθη γιγνόμεν', ἐκπέπομφε με
 ιμάτιον δῖσοντ' ἔξεπίηδες, οὐδὲ ἐν
 60 δεόμενος ἀλλ' ἡ περιπατεῖν με βούλεται.

Enter Doris from the house of Pataecus. She calls back to her mistress within the house. She does not see Sosias, who stands at one side.

is said to have been cast out from among the gods as *θρασὺς καὶ σοβαρὸς*. — *ἡμῖν*: ethical dat., *this fellow of ours*, an indication that Polemon has already been seen by the spectators. — *ἄρτιως*: sc. *ῶν*; const. with both *σοβαρὸς* and *πολεμικός*.

53. ὁ τὰς γυναικας, κτέ.: *the man that won't permit women to have hair*, a comic generalization, cf. E. 904. Sosias later twists Polemon to his face for this ungallant act, v. 248 and note. By such references the poet justifies the title of his play.

54. *κατακλινεῖς*: i.e. on the ground. The passage is so interpreted by Philostratus in the reminiscence Ep. 18 κλάει γοῦν καταπεσών καὶ μεταγιγνώσκει τῷ φόνῳ τῶν τριχῶν. Polemon is spending his time at a place in the suburbs, cf. ἐν ἀγρῷ, v. 244.

55. *αὐτοῖς*: i.e. the establishment, cf. v. 422. Λας *αὐτοῖς* in the mouth of a servant means "master," so the pl. embraces the whole familia of the master. — *ἄρτι*: constr. with *κατέλιπον*. — *συνηγμένοι*: see on E. 195.

56. *τοῦ φέρειν*: *hoping he'd bear*. On the const. see on E. 307. *αὐτὸν* is subj.

58. *τάνταῦθα*: i.e. in his house, where he had left Glycera.

59. *οἴσοντα*: *to fetch*. Contrast φέ-

ροντα v. 234. — *ἔξεπίηδες*: *deliberately*, cf. E. 328, Dem. 19. 182 εἰ δὲ προσβεντήσω ὡν (Aeschines) ἐπὶ χρήμασιν ἔξεπίηδες ἡπάτηκεν ὑμᾶς, Plaut. Poen. 788 consulto hoc factumst, mihi ut insidiae fierent. — Observe the anapaest in the fourth foot, contained in a word which overlaps both the preceding and the following feet; also in E. 328, 868. White, p. 152.

60. *ἄλλ' ἡ*: since the finite vb. *βούλεται* follows, it is better to read here *ἄλλ(α) ἡ* than *ἄλλ(ο) ἡ*, *not really wanting anything, except that he wishes me to be on the go*. We might have had either *δεόμενος οὐδὲν ἄλλο ἡ με περιπατεῖν*, or *δεόμενος οὐδέν*, *ἄλλα με περιπατεῖν βούλεμενος*. When the phrase has the force of a conj., or *ἄλλος (ἕτερος)* precedes, we should probably read *ἄλλ' ἡ*, e.g. Xen. Oec. 2. 13 οὐτε ἄλλος πάποτέ μοι παρέσχε τὰ ἑαυτοῦ διοικεῖν *ἄλλ' ἡ (except that)* σὺ νυν ἐθέλεις παρέχειν, Plat. Iphædo 97 D οὐδὲν ἄλλο . . . *ἄλλ' ἡ (except)* τὸ ἄριστον, but when *οὐδεὶς* alone precedes and there is no conjunctive force, editors generally read *ἄλλ' ἡ*, e.g. Plat. Apol. 20 D δί οὐδὲν *ἄλλ' ἡ διὰ σοφλατίνα*. *ἄλλ' ἡ* (= *πλὴν* or *πλὴν δτι*) seems to be the result of a fusion of two constructions, viz. *οὐδὲν ἄλλο . . . ἄλλα* and *οὐδὲν ἄλλο . . . ἡ*. See Kühner-Gerth

Sc. 2. SOSIAS, DORIS

ΔΩΡΙΣ

ἐγώ προσεστῶσ· ὅφομαι, κεκτημένη.

ΣΩΣΙΑΣ (aside)

ἡ Δωρίς. οἴα γέγονεν, ὡς δ' ἐρρωμένη.
 ζῶσιν τρόπου τιν', ὡς ἐμοὶ καταφαίνεται,
 αὗται. πορεύσομαι δέ.

Exit to the country.

ΔΩΡΙΣ (approaching Polemon's house)

κόψω τὴν θύραν.

860 K.

§ 534. 6, Anm. 3.—*περιπατεῖν*: the original meaning *walk up and down*, *promenade*, has by this time become weakened in colloquial speech to nearly *take a walk*, *be on the go*, like *βαδίζειν*. Cf. the complaint in Ter. Hec. 435, where Parmeno grumbles at his master for devising errands *ut me ambulando rumpere*.

61. Glycera accompanies her maid to the door and is probably seen for a moment by the spectators, just as Moschion had seen her the evening before (v. 34). The device is frequently employed in the New Comedy, generally as the simplest means of motivating the appearance of a servant, and is used in a novel manner in the Epitrepontes (Act IV, sc. 6, p. 103) in connection with the *ἀναγνώρισις*. The errand of Doris is not fully explained here, but doubtless was accounted for in the latter part of the scene, when she came out of the house of Polemon. She was probably sent there to fetch the chest (vv. 622, 633), which Glycera had forgotten in her hasty departure from Polemon's house.—*κεκτημένη*: see on H. 37.

62. ἡ Δωρίς: exclamatory nom., *ah, Doris!* Similar is the use of the nom.

with the art. in calls and commands, e.g. Aristoph. Ach. 54 *οἱ τοξόται police!* Av. 665 ἡ Πρόκρη, ἔκβαινε, Men. 311 K. *ἐπίθεται τὸ πῦρ, ἡ ζάκορος*.—*οἴα γέγονεν*: *what a fine woman she has become!* Sosias has not seen Doris for some time. He has recently been abroad with his master, as we learn from vv. 240, 377. They had returned the night before.

63. *ζῶσιν . . . αὗται*: *these women are leading a life, so to speak, it's clear to me!* Sosias judges by the buxom appearance of Doris. For this pregnant use of *ξῆν* cf. Antiph. 217. 8 *λέγεις μάγειρον ξῶτρα he's a high liver, your cook!* Men. 165 K. *ζῶσιν δ'* (*really live*) *οἰς ἔστιν βίος* (*substance*), the epitaph in Cass. Dio 69.19 *Σιμίλιας ἐνταῦθα κεῖται, βιώσεις μὲν ζῆται οὐ, ζῆσας δὲ ζῆται ἐπτά*, and Lat. *vivere*, e.g. Cat. 5. 1 *vivamus, mea Lesbia, atque amemus*.—*τρόπου τινά*: *in a fashion, quodammodo*, qualifying *ζῶσιν*, a word used in a special sense. See on v. 228 and H. 20. Cf. *ως ἔπος εἰπεῖν, ut ita dicam*.

64. *πορεύσομαι*: cf. v. 178, E. 642. Sosias has seen enough to report to his master, the important fact being that Glycera has taken refuge in the house of her neighbor.—*κόψω*: see on E. 660, 863.

ες οὐδεὶς γὰρ αὐτῶν ἔστιν ἔξω. δυστυχῆς
 ἥτις στρατιώτην ἔλαβεν ἄνδρα· παράνομοι
 ἀπαντεῖς, οὐδὲν πιστόν. ὁ κεκτημένη,
 ὡς ἄδικα πάσχεις.

Knocking again at the door.

παῖδες. — εὐφρανθήσεται
 κλαοῦσαν αὐτὴν πυθόμενος νῦν· τοῦτο γὰρ
 70 ἐβούλετ’ αὐτός.

A slave opens to her.

παιδίον, κέλευέ μοι

She gives a command to the slave, and later enters the house.

[A lacuna of ca. 70 verses to J¹.]

Doris enters from the house of Polemon. She is joined by Davus, who comes from the city.

DORIS, DAVUS

Davus learns that Glycera has sought shelter in the house of his master, and assumes that Moschion's infatuation for her is reciprocated. — Toward the end of the scene a crowd of revelers is seen approaching.

65. **αὐτῶν**: of Polemon's household.
 — **ἔξω**: i.e. in front of the house.

67. **οὐδὲν πιστόν**: see on v. 24 and cf. the favorite phrase **οὐδὲν ἕγεις**, e.g. Aristoph. Thesm. 394 *τὰς οὐδὲν ἕγεις, τὰς μέγ' ἀνδράσιν κακού*. The passage recalls the characterization of the Egyptians in Theocr. 15. 49f.

To a later part of this scene may belong Men. 732 K., which Robert would assign to this play: **κομψός στρατιώτης, οὐδ' ἀν εἰ πλάττοι θέος, οὐδεὶς γένοιτ' ἀν**, where **κομψός** *refined* suggests by contrast the adj. **θρασύς**.

68. **παιδεῖς**: cf. E. 864, Men. Colax 83 (Ox. Pap. III. 409). — **εὐφρανθήσεται**: subj. Polemon. Doris is evidently prepared to find him at home; from her he will learn that Glycera is weeping. But she soon discovers that he has not returned since his interview with Glycera.

70. **κέλευέ μοι**: she probably asks for Polemon. When she learns that he

is not at home, she enters the house to do the errand on which she has been sent. While Doris is in the house it is probable that Pataecus, who later takes an important part in the action, is present during a brief scene. As a friend of Polemon and adoptive father of Moschion he is deeply concerned with the incident of the night before, which has caused bitter enmity between these two. When he enters his house he learns that his wife has offered protection to Glycera.

When Doris comes out of Polemon's house she falls in with Davus. She may have announced his arrival with the line which has been preserved from an unknown comedy, fr. adesp. 287 K. Δᾶος πάρεστι· τι ποτ' ἀναγγελῶν δρα; Davus has been in the city with his master, Moschion, who has been keeping carefully out of Polemon's way since he was caught kissing Glycera. When Davus learns that Glycera has come over to

ΔΑΟΣ

Knocking at the door of Pataecus' house.

παιδες. μεθύοντα μειράκια προσέρχεται πάμπολλ'. ἐπαινῶ διαφόρως κεκτημένην· εἴσω προθύμως εἰσάγει τὴν μείρακα. τοῦτ' ἔστι μήτηρ. ὁ τρόφιμος ζητητέος.

[345]

ΔΩΡΙΣ

145 ἔλκ' αὐτὸς αὐτὸν τὴν ταχίστην ἐνθάδε.

their house he at once puts a false construction upon her action.

141. **παιδες**: probably a call to the servants within, following a command to open, e.g. *ἀνοιξέτω τις*, as in v. 68 and E. 864. The speaker cannot be made out with certainty, but it is probably Davus, since he refers to Myrrhina as his mistress and to Moschion as his master. It is on this supposition that *προθύμως* (or *πρὸς ἡμᾶς*) has been adopted in v. 143 for *πρὸς ἵμας*. — **μεθύοντα μειράκια**: cf. E., Pet. fr., v. 33, p. 98. — **προσέρχεται**: shows that the crowd approaches through the street. It is the *κῶμος*, as in the Epitrepontes, which appears at the intermissions between acts and gives the choral entertainment. The young men are probably the boon companions (v. 56) of Polemon.

142. **διαφόρως**: cf. E. 383. — **κεκτημένην**: the omission of the art. with a noun of relationship virtually makes the noun a proper noun. Such omission is not uncommon in the poets in contexts where the person whose relationship is indicated is readily recognized. The usage is most natural where the relation sustained is toward the speaker himself, as here. "Master" and "Mistress" in the mouth of one

slave speaking to another must mean the speaker's own master or mistress, precisely as in the case of *αὐτὸς* and *αὐτή*.

143. **προθύμως**: cf. Men. 663 K. (advice to a father) *νιψ προθύμως τάξιούμενον ποῶν κηδεμον' ἀληθῶς, οὐκ ἔφεδρον, ἔξει βλοῦ*. — **εἰσάγει**: Doris must have explained the situation to Davus in the early part of this scene. Moschion and Davus were absent from home when Glycera was taken in by Myrrhina.

144. **τοῦθ' ἔστι μήτηρ**: Davus attributes a false motive to Myrrhina, viz. that she has harbored Glycera in the interest of Moschion. For the expression cf. Men. 367 K. *τοῦθ' ἔταιρός ἔστιν δυτῶς*, Plaut. Pseud. 444 *illic est pater, patrem esse ut aequomst filio*, Ter. Ad. 707 *hoc est patrem esse aut est filium esse?* — **ὁ τρόφιμος**: Moschion. The use of the art. is significant as contrasted with its omission with *κεκτημένη* above. Doris could not have said *τρόφιμος* in reference to Moschion.

145. **Θε' αὐτός, κτέ.**: *hale him here yourself*. For this use of *αὐτός* as an emphatic *σύ* (Lat. *tu ipse*) with the imv. cf. Plat. Gorg. 506 c *λέγε, ὡς ἀγαθέ, αὐτὸς καὶ πέμπει*. It is certain that

ΔΔΟΣ

Γεύκαιρον εἶναι φαίνεθ', ὡς ἐμοὶ δοκεῖ.

Exit Davus to the city, Doris into the house of Pataecus. The band of revelers gives entertainment between the acts.

ΧΟΡΟΤ

ACT III

Davus returns from the city with Moschion.

Sc. 1. MOSCHION, DAVUS

ΜΟΣΧΙΩΝ

Δᾶε, πολλάκις μὲν ἥδη πρός μ' ἀπήγγελκας, τάλας,

Davus did go himself rather than send another, for he and Moschion enter together at the beginning of the next act. Ελκειν intimates that Moschion will be reluctant to come. Cf. Aristoph. Eccl. 1037 ποὶ τοῦτον ἔλκειν; — τὸν ἐμὸν αὐτῆς εἰσάγω. Possibly Ελθ' αὐτός (or οὐτός) is to be read; in that case αὐτὸν . . . δοκεῖ would be spoken by Davus.

146. εὔκαιρον, κτέ.: it's clearly high time. Cf. E., Pet. fr., p. 99, v. 35. Davus evidently labors under the impression that the transfer of Glycera to Myrrhina's house is a scheme to bring the two lovers together. Naturally this will be Polemon's view when he hears of it (v. 284).

147 ff. Menander's employment of the trochaic tetrameter was remarked by the ancient metriicians (see Meineke, Hist. crit. com. Graec., p. 442), e.g. by Marius Victorinus (Gram. Lat. VI. 57. 14 Keil): Nam et Menander in comoediis frequenter a continuatis iambicis versibus ad trochaeos et rursum ad {iambicos} redit; and was known through the occurrence of trochaic lines among the quotations. The transition to the

trochaic rhythm, the ήθος of which was always semi-lyrical, marks an access of excitement, which is enhanced by the frequent division of a line between the two speakers. Arist. Rhet. 1408 B 35, contrasting the iambic and the trochaic rhythm, calls the former σεμίθος, the latter κορδακικώτερος, instancing particularly the tetrameter. When the emotion of which this rhythm was the suitable medium is pitched on a low plane and is caused by circumstances that are trivial or unworthy, as often in comedy, we may be sure that the poet intends to present a ridiculous situation. We may expect to find in such passages traces of tragic style and diction, introduced for paratragedic effect.

147. πολλάκις: Davus has so often in the past lied to his master that the latter is suspicious of his last announcement, too good to be true, that his mother has brought his beloved Glycera into their house for his sake. — τάλας: you wretch, cf. Herond. 5. 55 Πυρρῆς, τάλας, κωφέ, καλεῖ σε, Theocr. 2. 4 δι μοι δωδεκατάσος ἀφ' ὡς, τάλας, οὐδὲ ποθίκει.

οὐκ ἀληθές, ἀλλ' ἀλᾶζων καὶ θεοῖσιν ἔχθρὸς εἰ. 875 Κ.
εἰ δὲ καὶ νῦν πλανᾶς με—

ΔΛΟΣ

κρέμαστον εὐθύς, εἰ πλανῶ, [350]

150 τῆμερον.

ΜΟΣΧΙΩΝ

λέγεις τί;

ΔΛΟΣ

χρῆσαι πολεμίου τούννυ δίκην

τὸν λάθη σε μὴ καταλάβης τὸν ἔνδον αὐτὴν ἐνθάδε.
αδ' ἐδύωκες νῦν ἔχεις σὺ ταῦτα πάντα, Μοσχίων,
καὶ πέπεικ' αὐτὴν μὲν ἐλθεῖν δεῦρο ἀναλώσας λόγους
μυρίους, τὴν σῆν δὲ μητέρ' ὑποδέχεσθαι καὶ ποεῖν [355]
155 πάνθ' αδ σοι δοκεῖ. τίς ἔσομαι;

ΜΟΣΧΙΩΝ

τίς βίος μάλισθ', ὥρα,

Δᾶε, τῶν πάντων ἀρέσκει; σκέψῃ, ἐπίβλεφον δέει.
ἄρα τὸ μυλωθρεῖν κράτιστον;

148. θεοῖσιν ἔχθρός: an old expression, practically equivalent to an adj., in which the old dat. ending was retained long after it had gone out of use in current speech.

150. χρῆσαι: sc. μοι. — τούννυ: confirms and emphasizes what Davus had said before (κρέμαστον): yes, treat me, I say, as an enemy. — δίκην: cf. Eur. Hec. 1162 αἰ δὲ πολεμίων δίκην ξυναρπάσασι τὰς ἐμὰς εἰχον χέρας, adesp. 439 Κ.

151. ἂν λάθη σε: if she eludes you, i.e. if you don't see her.

153. This shameless lie is exposed in vv. 198 ff. The truth was that Glycera only with reluctance consented to accept the hospitality urged upon her by Myrrhina. Davus had had no part whatever in the matter.

154. ὑποδέχεσθαι: to offer hospitality, cf. 211.

155. τίς ἔσομαι: what am I to be in return for this service? He expected the answer ἀλεθέρος. For ἔσομαι in the sense of γενήσομαι see Men. 223. 2 Κ. quoted in the next note.

156. σκέψῃ, ἐπίβλεφον, κτέ.: look you, consider what life you want. For the repetition of the imv. cf. Aristoph. Vesp. 1170 ίδον, θεῶ τὸ σχῆμα καὶ σκέψαι. In the lacuna of four letters before ἐπίβλεφον either a word of two short syllables must be restored or a long monosyllabic word, for βλ makes position in comedy, as in tragedy, with rare exceptions, e.g. Men. 638 and 683 (?) Κ. — οὐ δέει: cf. Men. 223. 2 Κ. ξει δ' δ τι ἀν βούλη . . . δ τι βούλει δ ξει, Plut. Mor.

ΔΑΟΣ (trying to frighten him)

εἰς μυλῶνα βάλλ', ἐὰν
οὗτοσὶ φερόμενος ἡμῶν μὴ δέῃ τιν' ἐν ἔνλω.

ΜΟΣΧΙΩΝ

βούλομαι δὲ προστάτην σε πραγμάτων ἐμῶν λαβεῖν^[360]
160 καὶ διοικητήν, στρατηγόν, Δᾶε· μή με νῦν προδῷσ.

ΔΑΟΣ

οὐ μάλ' ἀποφράττονσιν εὐθύς, ἀλλ' ἔχεις εἰσω δραμεῖν.

602 οὐκοῦ βίον δριστον, a Pythagorean maxim.

157 f. Davus parries the threat by a suggestion that is sure to terrify Moschion, viz. that the big soldier (*οὗτοις*) is sure to come and wreak vengeance on him for taking Glycera. — **μυλῶνα**: cf. Eur. Cycl. 240 ἡς μυλῶνα καταβαλεῖν.

158. **οὗτοσι**: Polemon. — **φερόμενος**: cf. E. 304. — **δέῃ τιν' ἐν ἔνλω**: clap some one in the stocks, cf. Aristoph. Eq. 705 ἐν τῷ ἔνλῳ δῆσω σε, νὴ τὸν οὐρανὸν. For the indefinite *tis*, rhetorically more effective in threats than the definite *sé*, cf. Nub. 1491 κάγω τιν' αὐτῶν τήμερον δοῦναι δίκην ἐμοὶ ποισω, Lys. 446 πανῶ τιν' ὑμῶν τῆσδ' ἔγω τῆς ἔξεδον, Eur. Cycl. 210 τάχα τις ὑμῶν τῷ ἔνλῳ δάκρυνα μεθῆσε.

159 f. Moschion at once drops his domineering air and submits himself unreservedly to the direction of Davus. — Other pure trochaic lines are vv. 175, 196, S. 382, and fr. 23. 3 K.

160. **στρατηγόν**: cf. Plaut. Mil. 1160 (Acroteleutum to the slave Palaestrio) impetrabis, imperator, Bacch. 759 (Pistoclerus to his slave Chrysalus) o imperatorem probum.

161–173. The text of these lines is in a desperate condition. From the hints which are preserved here and

there, however, a context has been tentatively supplied. The course of the dialogue seems to be about as follows: Davus has already played upon the vanity of Moschion to the extent of making him believe that Glycera is ready to fall into his arms and that she has been brought into his mother's house with this purpose. Moschion's lingering suspicions of the veracity of Davus have been allayed and Davus put in command of his master's interests as a consequence of the suggestion that a hostile demonstration on the part of Polemon may be expected at any moment. When Davus now suggests to Moschion that he go indoors, Moschion again becomes suspicious, especially at Davus' hint that he will need a large sum of money to buy off Polemon. At length Moschion apparently agrees to stay indoors, besieged, while Davus tries to placate Polemon; if that cannot be done he will fight.

161. **οὐ μάλα**: omnia non. The neg. strengthened by **μάλα** has here a reassuring tone, *by no means, as you expect*. Cf. Aesch. Pers. 384 κού μάλ' Ἐλλήνων στρατὸς κρυφῶν ἔκπλουν οὐδαμῆ καθίστατο, Herod. 6. 3 τὴν μὲν γενομένην αὐτοῖσι αἰτίην οὐ μάλα ἔξεφανε. In

ΜΟΣΧΙΩΝ

ἀλλ' ὅρα, τί εἰ ἐκδιδοίης ἔκδοτον μ';

ΔΑΟΣ

ἔπειτα χρυσίον τάλαντα —

ΜΟΣΧΙΩΝ

παντοπωλεῖν σ' οἷομ' ἄν.

ΔΑΟΣ

Μοσχίων, ὡρα φρόνειν ἔστ'. ἡγόρακα σῖτον πολύν. [365]
165 ὅμηνος μῆ την Ἀθηνᾶν, ἐν πολέμῳ καθέσταμεν.
εἰτ' ἐμὲ ταῦτ' ἔα διοικεῖν. δει δὲ μᾶλλον ἀντικρυς'
τ' ὀδόεκ' ἐκτεῖσ' ἡ γενέσθαι σκαιόν, δοτίς εὖ φρονεῖ.

Homer the order is always μάλ' οὐ. — **ἀποφράττουσιν**: the *στρατηγός* uses a military term, *blockade*. The pres. is used with fut. meaning; hence εὐθός for ἡδη. Cf. for this “prophetic present” v. 190, Aristoph. Eq. 127 ἐνταῦθ' ἐνεστιν, οὐτὸς ὡς ἀπόλλυται. In Lucian's skit Dial. meretr. 9, which is freely based on this play, the jealous Polemon says to his slave (ch. 5) ὡπλισμένοις ἡκόντων (οἱ Θράκες) ἐμφράξαντες τὸν στενωπὸν τὴν φάλαγγι. — **εἰσω**: cf. vv. 172, 229.

162. **τι εἰ**: cf. Eur. Hel. 1043 τι δ' εἰ . . . κτάνοιμ' ἀνακτα; Aristoph. Nub. 769 τι δῆτ' αὖ, εἰ. — **ἐκδιδοίης ἔκδοτον**: propose to betray, cf. Aeschin. 3. 73 Κερσοβλέπτην . . . ἔκδοτον ποιῆσαι. The cognate vb. is often used with this adj., as in Dem. 23. 85 ἔὰν μῆ τὸν ικέτην ἔκδοτον δίδωσι.

163. **χρυσίον**: cf. Eup. 112 K. οὐχιν στατῆρας χρυσον τρισχιλίους. — **παντοπωλεῖν**, κτέ.: I suppose you'd traffic in anything. **παντοπώλης** is used disparagingly in Anaxippus 1. 10 K. Moschion puts a false construction on Davus'

words. — **ἄν**: regularly separated from its vb. by οἷομαι and similar words, see GMT, § 220. 1.

164. **ώρα φρονεῖν**: it's time to be sensible. Cf. Eur. Heracleid. 288 ὡρα προνοεῖν, πρὶν δρος πελάσαι στρατὸν Ἀργείων, Aesch. Suppl. 176 παῖδες, φρονεῖν χρῆ. — **ἡγόρακα σῖτον**: by pointing to his wallet (cf. v. 230) crammed with provisions (doubtless bought for a wholly different purpose) Davus proves to Moschion that he is in earnest in anticipating a siege.

165. Menander seems to admit the dactyl (εἰν πολέμῳ) into trochaic verse, but not so freely as Aristophanes, cf. vv. 160 (εἰτ' ἐμὲ), 220 (πορνίδιον), S. 480 (νοτερον). But the text is uncertain in all but one of these cases. The word-division must be __, ∪ ∪, except where the dactyl is contained in a single word.

166. **διοικεῖν**: cf. διοικητήν v. 160.

167. **δάδεκα**: sc. τάλαντα, cf. v. 163. — **ἐκτεῖσαι**: cf. Herod. 6. 92 ἡημέρα λια τάλαντα ἐκτίσαι. — **γενέσθαι σκαιόν**: show one's self a booby. — **δεσπότης εὖ**

ΜΟΣΧΙΩΝ

γραυσὶ τοῖα στρύζε, μιαρέ.

ΔΑΟΣ

σκέπτεον γ' εἰ σπείσομαι,
φημ', ἐφ' οῖς εἰρηκα' τούτοις.

ΜΟΣΧΙΩΝ

μὰ Δία σὺ στρατηγὸς οὐκ' [370]

170 ἥσθας, ἀλλὰ τυροπάλει, καὶ τὸ λοιπὸν ἐν πέδαις —

ΔΑΟΣ

ταῦτα μέντοι φῆσ ἵν' εὐδρῶ σ'; ἀλλὰ μὴ μέλλ', εἰς δὲ τὴν
οἰκίαν ἀπέλθε, τρόφιμε.

ΜΟΣΧΙΩΝ

δεῖ μάλιστα μ' ἐπιτρέπειν

φρονεῖ: cf. Eur. Troad. 400 φεύγειν μὲν
οὖν χρὴ πόλεμον δοτις εδ φρονεῖ.

168. γραυσί: talk fit only for old
women was proverbially λῆπος, cf. Plat.
Theaet. 176 B δ λεγόμενος γραῦν θόλος (ἡ
παρουσία ἐπὶ τῶν μάτην ληρούντων Suid.
s. γραῦς χορεύει), Gorg. 527 Λ μῆθος . . .
ώστερ γραῦς. — στρύζε: mutter, croak.
στρύζειν is a rare collateral form of
τρύζειν, which differs but slightly in
meaning from τρίζειν. Cf. Aristoph. Lys.
506 τοῦτο μέν, ὡ γραῦ, σαντῆ κρώξαις. —
μιαρέ: cf. vv. 215, 216, S. 200. — σκε-
πτέον γε: you've got to consider, at least.
Cf. Aristoph. Eq. 35 ἀλλ' ἐτέρᾳ πῃ σκε-
πτέον. This verbal is often used by Plato
and Aristotle to introduce a subject of
discussion. — εἰ σπείσομαι, κτέ.: whether
I'm to make peace with them.

169. ἐφ' οἷς εἰρηκα: on the terms
I've mentioned (in v. 168), i.e., ap-
parently, on the basis of money. Cf.
Aristoph. Av. 1602 κλν διαλλαγώμεθα

ἐπὶ τοῖσδε, Eur. Phoen. 1240 ἐπὶ τοῖσδε
δ' ἐσπείσαντο. — τούτοις: the enemy,
Polemon and his followers. The dat.
is the usual constr., cf. Aristoph. Lys.
1040 ἀλλὰ νυν σπένδομαι σοι.

170. ἥσθας: you are not, as it seems.
The impf. "of sudden realization of
the real state of affairs," see on v. 385
and E. 902. For the form see on E. 156.
— τυροπάλαι: be a cheese-seller instead.
The petty trade is contrasted with the
honorable profession, as in Aristoph.
Ran. 1369 ἀνδρῶν ποιητῶν τυροπαλῆσαι
τέχνην. — ἐν πέδαις: see on H. 3 and
cf. Aristoph. Vesp. 435 εἰ δὲ μή, ν πέδαις
παχεῖας οὐδὲν ἀριστήσετε.

171. ταῦτα, κτέ.: is this what you
say to get me to do you a service?

172. οἰκλαν: a general term for the
residence. εἰς οἰκλαν = εἰσω v. 229. When
Moschion goes into the house he repairs
to the men's apartments, εἰς οἰκον; see
on v. 417. — μάλιστα: preferably, if

σοί γε παραμυθεῖσθ' ἐκείνους, εἰ δὲ μή, τότ' ἐπιέναι
ἐπὶ θεοῖς ἔχθρῳ πτεροφόρῳ χιλιάρχῳ;

ΔΔΟΣ

καὶ μάλα. ^{J2, quat. y,}
^{p. 8}

ΜΟΣΧΙΩΝ

175 εἰσιὼν δέ μοι σύ, Δᾶε, τῶν ὅλων κατάσκοπος [376]
πραγμάτων γένου· τί ποιεῖ; ποῦ στιν ἡ μήτηρ; ἐμὲ
εἰς τὸ προσδοκᾶν ἔχουσι πῶς; τὸ τοιουτὶ μέρος
οὐκ ἀκριβῶς δεῖ φράσαι σοι· κομψὸς εἰ.

ΔΔΟΣ

πορεύσομαι.

ΜΟΣΧΙΩΝ

περιπατῶν δὲ προσμένω σε πρόσθε τῶν θυρῶν ἔγώ. [380]
Exit Davus into the house of Pataecus.

possible, Lat. *potissimum*. Cf. Soph. Phil. 617 *μάλισθ' ἐκούσιον λαβών*, *εἰ μὴ θέλοι δ', δκοντα*. In prose the alternatives are generally introduced by *μάλιστα μέν* and *εἰ δὲ μή*.

173. παραμυθεῖσθαι: *appease*, lit. *talk over*, cf. Thuc. 3. 75. 4 Νικεστρατος δὲ αὐτὸς ἀνίστη τε καὶ παρεμυθεῖτο.

174. πτεροφόρῳ χιλιάρχῳ: a certain *beplumed brigadier*, referring to the imposing crest of feathers on Polemon's helmet, cf. Aristoph. Pac. 1172 *θεοῖς τὸν ταξιαρχὸν προσβλέπων τρεῖς λόφους ἔχοντα*, Ach. 965 *τρισὶ κατάσκιοι λόφοι*. The jealous Polemon in Luc. Dial. meretr. 9, likewise a chiliarch, wears a splendid uniform, *ἔφεστρίδα περιπέρφυρον ἐμπεποτημένον*. The omission of the art. with *χιλιάρχῳ* gives about the same effect as the use of *τις* as “the indefinite of insinuation”; see on vv. 158, 224.

175. At this point a plan of action seems to have been agreed upon. Moschion, persuaded that Polemon will

soon begin hostilities, has consented to remain in the house while Davus is trying to placate the enemy. We now see that Moschion, far from intending to be cooped up in the house, practically a prisoner, hopes to be able to enjoy there the society of Glycera. He therefore sends Davus in to learn how the land lies.

176. πουει: i.e. Glycera. For the spelling see on H. 1.—έμει: obj. of *προσδοκᾶν*.

177. εἰς τὸ προσδοκᾶν: cf. Dem. Phil. 3. 46 οὐ γάρ οὔτως ἔχειθ' ὑμεῖς οὔτε πρὸς τὰ τοιαῦτα οὔτε πρὸς τὰλλα, ἀλλὰ πῶς; — μέρος: *rôle*; see on E. 17.

178. κομψός: *clever*, cf. Aristoph. Vesp. 649 *κομψὸν ἐτινονείη*, Cratin. 307 K. *κομψὸς θεατής*, and for the thought Aristoph. Eq. 283 *γνωσθήσεται· τὸ γάρ θεατρον δεξιόν*. Sometimes *κομψός* seems to imply readiness of speech as well as of wit, cf. Eur. Cycl. 315 *κομψὸς γενήσει καὶ λαλητατος*, Suppl. 426 *κομψός γ' ὁ*

180 ἀλλ’ ἔδειξεν μέν τι τοιοῦθ’ ὡς προσῆλθὸν ἔσπέρας·
 προσδραμόντ’ οὐκ ἔφυγεν, ἀλλὰ περιβαλοῦσ’ ἔπεσπασε·
 οὐκ ἀηδῆς, ὡς ἔοικεν, εἰμ’ ἵδεν οὐδ’ ἐντύχειν,
 οἴομαι, μὰ τὴν Ἀθηνᾶν, ἀλλ’ ἔταιραις προσφιλῆς.
 τὴν δ’ Ἀδράστειαν μάλιστα νῦν ἄρ’ ὥρα προσκύνειν. [385]

Davus returns from his errand.

ΔΑΟΣ

185 Μοσχίων, ἡ μὲν λέλουται καὶ κάθηται.

ΜΟΣΧΙΩΝ

φιλτάτη.

κῆρυξ καὶ παρεργάτης ληγων, and the definition of *κομψεῖα* given by Hesychius, ποικιλὴ λαλία καὶ πανοργύια. — πορεύσομαι: cf. v. 65.

180. ἔδειξεν: subj. Glycera. — τι τοιοῦτον: *some such feeling.* — ἔσπέρας: cf. v. 33.

181. ἔπεσπασε: sc. ἔμε, *drew me to her*, cf. Plut. Vit. Cat. 27. 2 ἔπισπάσας τῆς χειρὸς δέ Κάτων τὸν Μουνάτιον ἀνήγαγε. The mid. is more commonly used in this sense, as in Arist. Hist. animal. 613 in 19 ἔπισπάται δέ πέρδεις τὸν θηρεύοντα. Glycera's conduct appears in a very different light in Agnoia's narrative, vv. 35 ff.

182. οὐκ ἀηδῆς: a common litotes, cf. Plat. Apol. 41B οὐν ἀν ἀηδὲς εἴη, Plut. Vit. Luc. 22. 1 ἀνήρ εἰπεῖν οὐκ ἀηδῆς. — ἐντυχεῖν: cf. [Plat.] Ep. 360C οὐτε ἀχαρίς ἐστιν ἐντυχεῖν (Headlam), Theoph. Char. 19. 3 δυσέντυκτος εἶναι καὶ ἀηδῆς.

183. The complacency with which Moschion contemplates his own attractiveness to the fair sex is matched by that of Pyrgopolinices in the Miles of Plautus, who ait sese ultro. omnis mulieres sectarier (v. 91), and who confesses Venus me amat (985), nepos sum Veneris (1264).

Cf. also vv. 58, 68, 1021, 1223, 1227. For the pl. ἔταιραις see on v. 53. Aristaeetus, Ep. 1. 27, describes such a breaker of hearts: φυσῶν αὐτὸς ἐαυτὸν οἴεται μόνος ἀξέραστος εἶναι ταῖς γυναιξὶ καὶ πρεπόντως τῷ καλλει ποθεῖσθαι.

184. The goddess Adrasteia, associated with Nemesis and often confounded with her, was supposed to punish those who uttered boastful or arrogant words. In Aesch. Prom. 936 the chorus warns Prometheus οἱ προσκυνοῦντες τὴν Ἀδράστειαν σοφοῖ, cf. in [Eur.] Rhes. 342 the prayer Ἀδράστεια μὲν δὲ Διὸς ταῖς εἰργοῖ στορμάτων φθίνον. Cf. also Dem. 25. 37 Ἀδράστειαν μὲν ἀνθρώπος ὃν ἔγωγε προσκυνῶ, Plat. Rep. 451A προσκυνῶ δὲ Ἀδράστειαν . . . χάριν οὐ μέλλα λέγειν, [Eur.] Rhes. 488 σὺν δὲ Ἀδράστεια λέγω. In Alciph. Ep. 1. 33. 5 Nemesis is deprecated in the same spirit, and φθίνος in Soph. Phil. 776 τὸν φθίνον πρόσκυνον takes the place of the personification. Cults of Adrasteia and of Nemesis were established in Attica before the time of the Peloponnesian War. — μάλιστα νῦν ἄρ’ ὥρα: *it's especially timely now, as it seems.* On ὥρα, with which the copula is regularly omitted, see note on v. 164.

ΔΑΟΣ

ἡ δὲ μήτηρ σου διοικεῖ περιπατοῦσ' οὐκ οἶδ' ὅ τι.
εὐτρεπὲς δ' ἄριστόν ἐστιν, ἐκ δὲ τῶν ποουμένων
περιμένειν δοκοῦσί μοι σε.

ΜΟΣΧΙΩΝ

καὶ πάλαι μένουσ' ἐμέ.
εἴμ' ἀηδῆς; ἐπάσις αὐταῖς καὶ παρόντα μ' ἐνθάδε; [390]
190 ἄγε δὲ νῦν τοῦτι λέγ' ἐλθών.
Davus makes a gesture of negation.

ΔΑΟΣ

ώς ὁρᾶς, ἀναστρέφω.

Davus re-enters the house.

ΜΟΣΧΙΩΝ

εἰ μὲν αἰσχύνοιτο μ' εἰπεῖν, βασανιώ μὲν δηλαδὴ
παρακαλῶ Δᾶσον δὲ μάρτυν. τὴν δὲ μητέρα σφόδρα¹⁰³⁴ Κ.

186. διοικεῖ: *is busy about.*

188. καὶ πάλαι, κτέ.: *they've been waiting for me a long time, too.*

189. εἴμ' ἀηδῆς: a confident question, *Am I distasteful?* equivalent to the assertion οὐκ ἀηδῆς εἴμι in v. 182. The neg. in the MS. before εἴμ' ἀηδῆς gives the right interpretation but spoils the meter; its presence is due to the fact that no sign of interrogation is used. — παρόντα: the partic., instead of the infin., in indirect discourse after a vb. of saying is confined almost entirely to poetry and is there unusual. The object clause represents an actual, not merely a reported, fact, *Did you also tell them of my presence?* See GMT. § 910, Kühner-Gerth § 484. 18, Anm. 2.

190. ἀναστρέφω: *I am there and back again*, lit. *I return*, — the answer of a zealous servant, cf. Plaut. Trin. 1109 *illuc sum atque hic sum.* The “prophetic pres.” takes the place

of a fut., cf. Men. 198 K. παρέσομαι γάρ ἐν δόῳ, Plaut. Amph. 969 iam hic ero, quoniam illuc censebis esse me.

191. Moschion coaches himself for the expected meeting with Glycera. — αἰσχύνοιτο: subj. Glycera. — μ' εἰπεῖν: *to address me.* For the acc. with εἰπεῖν and similar vbs., a usage confined to poetry, see Kühner-Gerth § 409, Anm. 3. μοι is unlikely, for though it suffers elision in Homer it rarely does in Attic. — βασανιώ: *I shall question her closely*, i.e. draw from her in this way an acknowledgment of her affection. Moschion does not for a moment doubt her attachment to him, but is prepared to find her somewhat shy about betraying her feeling.

192. παρακαλῶ: the vox propria for the summoning of witnesses, e.g. Lys. 14. 28 τολούς παρακαλέσας. — μάρτυν: in predicate apposition. μάρτυν, attested for Menander by Photius, is a

εἰσιόντ' εὐθὺς φιλήσαι δεῖ μ', ἀνακτήσασθ' ὅλως,
εἰς τὸ κολακεύειν τρέπεσθαι, ζῆν τε πρὸς ταύτην ἀπλῶς.
195 ὡς γὰρ οἰκείω κέχρηται τῷ παρόντι πράγματι. [396]
ἀλλὰ τὴν θύραν ψοφεῖ τις ἔξιων.

Davus returns, apparently crestfallen.

τί τοῦτο, παῖ;

ώς ὀκνηρῶς μοι προσέρχει, Δᾶε.

ΔΑΟΣ

πάνυ γὰρ ἀτόπως. ὡς γὰρ ἐλθὼν εἴπα πρὸς τὴν μητέρα
ὅτι πάρει, “μηθὲν ἔτι τούτων.” φησί, “πῶς ἀκήκοεν; [400]
200 ἦ σὺ λελάληκας πρὸς αὐτὸν” ὅτι φοβηθεῖστ’ ἐνθάδε
‘καταπέφευγ’ αὐτῇ πρὸς ἡμᾶς; φεῦγε· μὴ ὤρας σύ γε,”

metaplastic form of *μάρτυρα*, as *μάρτυς* is of *μάρτυρος*. — *σφόδρα*: *decidedly*, modifying the whole predicate, as in Aristoph. Ach. 71 *σφόδρα γὰρ ἐσφόδρην ἔγω*, Arist. Hist. animal. 575 B 18 *σφόδρα δοκεῖ σημεῖον εἶναι*, and especially in exclamations, *ὡς σφόδρα*, etc.

193. *ἀνακτήσασθαι*: cf. Arist. Oec. 1349 A 31 *παιήσας δὲ τοῦτο ἀνεκτήσατο τοὺς πολίτας*.

194. *κολακεύειν*: cf. Plaut. Cist. 92, where Selenium tells of the arts of her lover, inde in amicitiam insinuavit cum matre at mecum simul blanditiis, muneribus, donis — a translation of Men. 558 K. *κολακεύων ἐμέ τε καὶ τὴν μητέρα*. — *ζῆν πρὸς ταύτην*: see on Pet. fr. v. 39, p. 99.

196. *ψοφεῖ*: see on E. 680.

198. *ἀτόπως*: sc. a vb. like *ἔπεσεν* or *συνέβη*, cf. Plat. Polit. 226 C καὶ *μάλ’ ἀτόπως ἔνμεταινον*.

199. *μηθὲν, κτέ.*: sc. λέγε, *no more of that*. — *πῶς ἀκήκοεν*: viz. that Glycera had come to her house.

201. *φεῦγε*: cf. S. 873 *φεῦγε, Χρυσι.* — *μὴ ὤρας, κτέ.*: a formula of imprecation equivalent to “plague take you,” lit. *may you not come to next year*. The phrase was originally *εἰς ὤρας* or perhaps even *εἰς τὰς ἔτερας ὤρας*, to judge by the formula used in good wishes, e.g. Theocr. 15. 74 *κῆς ὤρας κῆπειτα, φίλ’ ἀνδρῶν, ἐν καλῷς εἶης* (cf. Aristoph. Nub. 562 *ἐν τὰς ὤρας τὰς ἔτερας εἰν φρονεῖν δοκήσετε*), but this was early shortened to the acc. without the prep., as here (cf. Aristoph. Lys. 1037 *ἀλλὰ μὴ ὤρας ἰκουσθε*, where Bentley would read *μὴ’ ὤρας*), or to the adverbial dative *ὤρασι betimes*, as in Aristoph. Lys. 391, or *ὤραισι*, e.g. Luc. De salt. 5 *μὴ ὤραισι δρα ἰκομητη*. The scholiast to Luc. l.c. (cf. also ad Dial. deor. 9. 4 and Dial. meretr. 10. 8) declares the dat. an Attic solecism and *μὴ ὤρας* the correct form, adding the explanation *σημαίνει δὲ τὸ μὴ εἰς τούτῳ φθάσαι*. For *εἰς ὤρας* meaning *next year* cf. [Plat.] Ep. 7. 346 C *μέρε . . . τὸν ἐνιαυτὸν τούτον* *εἰς δὲ ὤρας ἀπιθεῖ*.

「φῆσ', "ἴκοι', ἀλλ' ἐσ φθόρον σὺ νῦν βάδιζε, παιδίον,
ἐκποδών." ἄκουε δὴ νῦν πάντ' ἀνήρπαστ' ἐκ μέσου,
ώς ἐφεδρένειν παρόντα σ' ἔδεσαν.」

ΜΟΣΧΙΩΝ (indignantly)

μαστιγία,

[405]

205 ἄρα γελάσαι μοι—

ΔΑΟΣ

γέλοιον; ἡ μὲν οὖν μήτηρ —

ΜΟΣΧΙΩΝ

τί φῆς;

「εἰσάγειν ἄκουσαν αὐτήν, καὶ τὸ πρᾶγμ' οὐχ ἐνεκ' ἐμοῦ;

The phrase is restored in Men. 530.11 K.
μῆδρας σύ γε ἴκοοι (Fritzsche, Headlam).

202 f. *εἰς φθόρον . . . ἐκποδών*: cf. Aristoph. Eq. 1151 *ἄπαγ' ἐς μακάριαν ἐκποδών*, Aesch. Sept. 252 *οὐκ ἐς φθόρον*; Herond. 6. 15 *ἐκποδών ἡμῖν φθείρεσθε*, and the vb. *εἰσφείρεσθαι* v. 403, S. 372.

203. *ἄκουε δὴ νῦν*: this phrase is found in Aristoph. Eq. 1014, Av. 1513, Soph. El. 947, Eur. Hec. 831, H. F. 1255, I. A. 1009, 1146, Orest. 237, 1181, Phoen. 911, 1427, and elsewhere.

203 f. *πάντ' ἀνήρπαστο . . . ἔδεσαν*: *all was lost, snatched from your grasp, as*

soon as they knew that you were here lying in wait. Cf. S. 346 *τὰ πράγματα ἀνατέρπιται*, and for a similar use of *ἐκ μέσου* Euphron 8. 5 K. *τις ἐκ μέσου τὰ θερμὰ δεινός (ἐστιν) ἀρπάσαι*; Anaxipp. 1. 6 K. *τὴν θυελαν ἡφάνισαν ἐκ τοῦ μέσου*. — *ώς*: almost = *ώς τάχιστα, ut, simul a. c.* See Kühner-Gerth § 556. 1 b. — *ἐφεδρένειν*: *lie in wait as an ἐφεδρός*, the odd contestant in a wrestling or boxing match, who was left over to engage the winner of the preliminary bouts. See Luc. Hermot. 40 *ἐφεδρένει περιμένων, ξερτὸν ἀνέκεινος ἀγωνίσωνται . . . καὶ ξετι*

τοῦτο οὐ μικρὰ εὐτυχία τοῦ ἀθλητοῦ, τὸ μέλιται ἀκμῆται τοῖς κεκμηκόσι συμπεσεῖσθαι.

At the contest between Aeschylus and Euripides in the Frogs of Aristophanes it was the purpose of Sophocles *ἐφεδρός καθεδεῖσθαι* (v. 792). — Observe that the syl. before *δρ* is long. The tragic poets show a tendency to this measurement in *ἔδρα* and compounds (Tucker *Class. Rev.* XI, p. 342). In Aristophanes it is found in anapaestic and iambic meter in Av. 686 (*δλιγόδρανετ*) and Plut. 1153 (*ἰδρύσασθε*); cf. Herond. 4. 92 (*ἐδρη*). — *μαστιγία*: cf. S. 95, 112.

205. *γελάσαι μοι*: the intercepted word was *τολμᾶς* or the like. For the dat., regular with *ἐπι-* and *ἔγ-γελάν*, cf. Aristoph. Nub. 560 *τούτοισι γελά*, Eq. 696 *ἔγελασα ψολοκομπλαῖς*, Soph. Aj. 957 *γελᾶ ἀ τοισδε . . . δχεσιν*. — *γέλοιον*: sc. *ἐστί*; Davus pretends that it was no laughing matter, and was about to say that Myrrhina certainly (*μὲν οὖν*) did not so treat it.

206. *εἰσάγειν*: cf. v. 143. The subj. *τὴν μητέρα* is readily understood from *ἡ μήτηρ* above. — *ἄκουσαν*: cf. *φοβηθεῖσα* v. 200.

Ἐπας ὡς πέπεικας ἐλθεῖν πρός μ'.

ΔΑΟΣ (as if trying to remember)

Ἐγὼ δ' εἰρηκά σου
ὡς πέπεικ' ἐλθεῖν ἐκείνην; μὰ τὸν Ἀπόλλω, γὰρ μὲν οὐ.

ΜΟΣΧΙΩΝ

210 μηδαμοῦ δόκει λάθρα^ρ μου πολὺ καταψεύδεσθ^ρ ἐμοί, [410]
ὅς γε καὶ τὴν μητέρ^ρ αὐτὸς ταῦτα συμπέπεικέναι
ἀρτίως ἔφησθα, ταύτην ἐνθάδ^ρ ὑποδέξασθ^ρ ἐμοῦ J⁸, quat.y, p.9
ἔνεκα.

ΔΑΟΣ (as if recalling with difficulty)

τοῦθ^ρ, ὁρᾶς, ἔφην. ναί· μνημονεύω.

ΜΟΣΧΙΩΝ

καὶ δοκεῖν

ἔνεκ^ρ ἐμοῦ σοι τοῦτο πράττειν;

ΔΑΟΣ

οὐκ ἔχω τουτὶ φράσαι.

ἀλλ' ἔγωγ^ρ ἔπειθον.

ΜΟΣΧΙΩΝ (threateningly)

εἰεν· δεῦρο δὴ βάδιζε.

ΔΑΟΣ

ποῖ; [415]

ΜΟΣΧΙΩΝ

215 μῶν, μιάρ^ρ, ὀνήστει;

207. εἰπας: in v. 158.—πέπεικας: hence that she came willingly.

209. μηδαμοῦ δόκει, κτέ.: don't think you're lying to me wholesale without my knowing it! Equivalent to μὴ δόκει λαθεῖν με καταψεύδεμενος. For μηδαμοῦ in prohibitions cf. Philem. 115 K. μηδαμοῦ σκέψη φυγεῖν, and for λάθρα w. gen. see Kühner-Gerth § 421. 4.

210. δε γε: quippe qui, cf. Soph.

O.T. 35 δε γέξελυσας . . . σκληρᾶς δοιδοῦ δασμόν.—ταῦτα: explained by ταῦτην ὑποδέξασθαι, see on E. 91.

212. ὁρᾶς = ὡς ὁρᾶς, cf. v. 388.—δοκεῖν: const. w. ἔφησθα.

214. ἔπειθον: conative. I did try to persuade her.—δεῦρο δὴ βάδιζε: cf. Aristoph. Nub. 58 δεῦρο δεῦρο, ίτα κλάγε.

215. μὲν ὄνήσται: it won't do you any good, will it? i.e. to have lied in

ΔΔΟΣ (stammering)

τὸ δεῖνα, Μοσχίων, ἐγὼ τότε —
μιαρός εἰμ', ἔγνων.

ΜΟΣΧΙΩΝ

φλυαρεῖς πρός με.

978 Κ.

ΔΔΟΣ

μὰ τὸν Ἀσκληπιόν,
οὐκ ἔγωγ', ἐὰν ἀκούσῃς. τυχὸν ἵσως οὐ βούλεται
διατελέντ' σ' ἐξ ἐπιδρομῆς ταῦθ', ως ἔτυχεν, ἀλλ' ἀξιοῖ

this way. Moschion acts as if about to give Davus a beating.—*τὸ δεῖνα*: equivalent to *let me see, bless me*, used by one who through embarrassment cannot think of the right word or for some reason does not wish to speak it. As the scholiast to Luc. Vit. auct. 19 explains the idiom, it serves to reveal the underlying thought through the very indefiniteness of the word. In the present passage Davus starts with his explanation before he has thought what it is to be; at first he spars for time (*τὸ δεῖνα*), then breaks down and confesses. Similarly in Aristoph. Thesm. 620 ff. the *κηδεστής* of Euripides, parading as a woman, when asked the name of her husband stammers *τὸ δεῖνα γιγνώσκεις, τὸν ἐκ Κοθωκιδῶν; . . . ξερθὲ δεῖν', ὃς καὶ ποτε τὸν δεῖνα τὸν τοῦ δεῖνα —*. The embarrassment may be due to the desire to avoid using an objectionable word, as in S. 345 and in Aristoph. Ach. 1149 *ἀνατριβομένῳ τε τὸ δεῖνα*, or to a real or assumed forgetfulness, as in Aristoph. Ran. 918, where Dionysus, unable to call to mind the name of Aeschylus, refers to him as *δεῖνα*. In Plautus *perii* or *malum* serves the same purpose; in Merc. 721 Lysimachus merely stammers *illa —*

illa edepol—vae mihi, etc. See Starkie on Aristoph. Vesp. 524.

216. *πρός με*: criticized by Charax (Bekk. Anec. 1154), who demands *πρὸς ἐμέ*. See Kühner-Blass § 90. 6b.—The anapaest in the sixth foot, contained in three words, is the only instance of the kind in the tetrameters of the Cairo MS.

217. *ἴδεν ἀκούσῃς*: Davus has now recovered himself and has thought of a way out of his dilemma. The action of Myrrhina has seemed to give the lie to all that has been said to Moschion; but possibly, he now suggests, Glycera simply prefers to be wooed in a more conventional way.

218. *διατελεῖν ἐξ ἐπιδρομῆς ταῦτα*: to finish this business by assault, as he had begun it. The metaphor suggests the suddenness and unexpectedness of a military onslaught, and is often used in the meaning suddenly.—*ώς ἔτυχεν*: off-hand, used adverbially in all periods to qualify a vb. in the pres. as well as in the past, e.g. Xen. Mem. 3. 9. 18 *ώς ἔτυχεν ξημοῦσθαι*, Philem. 137 K. *διγνεται* *ώς ἔτυχ' ἐκάστῳ*, Plut. Mor. 879 c *οὐδὲν τῶν καλῶν εἰκῇ καὶ ως ἔτυχεν γίγνεται*.

220. *αὐλητρίς*: the word is almost the equivalent of *έταιρα*.—*πορνίδιον*

πρότερον εἰδέναι σ', ἀκοῦσαι τὰ παρὰ σοῦ γέ, νὴ Δία. [420]
 220 οὐ γὰρ ᾧς αὐλητρὶς οὐδ' ᾧς πορνίδιον τρισάθλιον
 ἥλθε.

ΜΟΣΧΙΩΝ (reassured)

νῦν δοκεῖς λέγειν μοι, Δᾶέ, τι πάλιν.

ΔΑΟΣ

δοκῆμαστον.

ηδε σοι πάρεστιν, οἶμαι· καταλέλοιπεν οἰκίαν
 οὐ φλυάρῳ τόν τ' ἔραστην. εἰ σὺ τρεῖς ἡ τέτταρας
 ημέρας σ' ἔδει, προσέξει σοί τις· ἀνεκοινοῦτό μοι [425]
 225 ταῦτ'. ἀκοῦσαι γὰρ ὅλα δὲν νῦν.

ΜΟΣΧΙΩΝ

ποῦ σὲ δήσας καταλίπω,

τρισάθλιον: cf. com. adesp. 120 K. πορνίδιῳ τρισάθλῳ ἔαντὸν οὗτῳ παραδέδωκεν.
 — Note the dactyl in the fifth foot and see on v. 166.

221. δοκῆμαστον: *put it to the test*, viz. δ τι λέγω.

222. ηδε σοι . . . οἶμαι: *this girl's here for you, I think*. Then follow his reasons for this opinion. σοι is stressed and practically = σοῦ ένεκα.

223. οὐ φλυάρῳ = οὐ παιδὶ, i.e. σπουδῇ, ἐπιτηδέες, cf. Plat. Crit. 461 παιδὶ καὶ φλυαρίᾳ.

224. σ' ἔδει: *will stoutly hold out*, lit. *will eat yourself*; cf. Eng. “grit your teeth.” The expression suggests both (1) patient endurance and (2) impatient fretting at that which must be endured. Both ideas have their origin in Homeric phrases, e.g. (1) Od. 1. 381

οδὸς ἐν χελεοῖ φύντες, with which cf. Tyrt. 8. 32 Cr. χελοὶ ὁδοῦσι δακῶν and Aristoph. Ran. 43 δάκνω γ' ἐμαυτόν, δλλ' δμως γελῶ, (2) Il. 6. 202 ὃν θυμὸν κατέδων, with which cf. Aristoph. Vesp.

287 μηδ' οὗτῳ σεαυτὸν ἔσθιε (see Starkie's note ad loc.), Alcæus com. 36 K. ἔδω δ' ἐμαυτὸν ὕσπερ πουλίπον, Plaut. Truc. 587 quisnam illic homost, qui ipsus se comedet, tristis oculis malis? The thought of the passage above is similar to that of Ter. Eun. 187: when Thais asks Phaedria to absent herself from her for two days Phaedria answers, rus ibo: ibi hoc me macerabo biduom.—τις: *some one we know*, the indef. of insinuation, cf. vv. 153, 168, 174, Aristoph. Ran. 552 κακὸν ηκει τινί, Soph. Ant. 751 ηδ' οὐν θανεῖται καὶ θανοῦσ' δλεῖ τινα. — ἀνεκοινοῦτό μοι: Davus now pretends that Glycera has asked him to convey this hint to Moschion; the time has arrived, he goes on to say, for Moschion to know all about it.

225. δλα = πάντα, a late usage, but cf. Soph. Aj. 1105 οὐχ δλων στρατηγός (see Jebb). — ποθ, κτέ.: *where am I to leave you fettered?* — that I may find you when the period of waiting is over.

Δᾶε; περιπατεῖν τοεῖς με περίπατον πολύν τινα.
ἀρτίως μὲν οὐκ ἀληθὲς πρός με λελάληκας πάλιν.

ΔΑΟΣ

οὐκ ἔδει φρονεῖν μ' ἀθορύβωσ. μεταβάλοῦ τρόπον τινὰ
κοσμίως τ' εἶσω πάρελθε.

ΜΟΣΧΙΩΝ

τοῖτ' ἀγοράσει;

ΔΑΟΣ

καὶ μάλα. [430]

230 ἐφόδιον οὐχ ὁρᾶς μ' ἔχοντα πλῆρες ὅν τε τοῦτο; ἐμοὶ δ'

226. περίπατον πολύν: in his vexation Moschion magnifies his troubles and assumes that he will have to spend the three or four days walking the streets.

227. Moschion again grows suspicious of Davus. He thinks—and rightly—that the last story (v. 224) is another lie.

228. Instead of defending himself Davus impatiently asks for time to think out a plan undisturbed. Under this pretext he induces Moschion to go to his room in the house.—ἔρεις . . . ἀθορύβωσ: cf. Eur. Orest. 238 έως ἐώσι σ' εὐ φρονεῖν Ἐρινύες, Plut. Vit. Fab. Max. 26. 4 οὐδὲ . . . εἰσεσε (ό Φάβιος) τὸ χαῖρον καὶ τεθαρρηκός τῶν πολιτῶν ἀθορύβωσ καὶ βέβαιον.—μεταβάλοῦ τρόπον τινά: if the vb. is rightly restored the meaning probably is *right about face, as it were*. The mid. is used absolutely as a military term in Xen. Cyrop. 7. 5. 6 διλγα βήματα προΐντες μετεβάλοντο ἐπ' ἀστίδα *whirled about to the left*, but usually in the meaning “change sides,” “turn traitor,” as in Thuc. 1. 71. Θ οὐτε γάρ δοια ἀν ποιοῦμεν μεταβαλ-

λμενοι, or “change one's character,” “reform,” as in Plut. Ages. et Pomp. Comp. 3. 2 τῶν πειρατῶν τοῖς μεταβαλμένοις πόλεις ξδωκε (ό Πομπήιος). The military meaning seems the more appropriate here in the mouth of Davus δ στρατηγός (v. 160) and is carried on by κοσμίως below.—τρόπον τινά: quodammodo. The phrase calls attention to the special meaning of the preceding word, as in H. 20 δούλη τρόπον τινά, P. 63 ξῶσιν τρόπον τινά. In Arist. De gen. et corr. 320 Λ 3 τρόπον τινά *in a certain sense* is contrasted with κυρίως *properly speaking*.

229. τοῖτ' ἀγοράσαι: while he absents himself from the common meals of the household he expects Davus to provide for him. He forgets that Davus has already told him (v. 164) that he has laid in provisions for a siege.

230. τοῦτο: the purse, βαλλάντιον, or the wallet, πηρίδιον, which he carries. The text is highly conjectural.—ἐμοὶ δ': the only instance of elision at the end of the verse in the remains of Menander, though the ancient grammarians cite a case from the Plocium,

εἰσιών κλίθητι· τούτων συνδιορθώσεις τινά·

ΜΟΣΧΙΩΝ

δόμολογών νικᾶν σε.

Exit Moschion into his father's house.

ΔΑΟΣ

μικροῦ, Ἡράκλεις. καὶ νῦν τρέμων

αὗός εἰμ· οὐκ ἔστι γὰρ ταῦθ', ὡς τότ' ὄμην, εὐκρεμῆ.

Sosias arrives from the country in time to catch sight of Moschion as he enters the house. Sosias is accompanied by a couple of ragamuffins, his army. He stations his forces in front of the house of Pataecus. He does not see Davus, who stands at one side.

Sc. 2. DAVUS, SOSIAS

ΣΩΣΙΑΣ

πάλιν πέπομφε τὴν χλαμύδα φέροντά με

[435]

235 καὶ τὴν σπάθην, ἵν' ἴδω τί ποιεῖ καὶ λέγω

see fr. 412 K. Aristophanes admits it occasionally, viz. δ' Av. 1716, Eccl. 351, σ' Nub. 891, μ' Ran. 298. Among the tragic poets it was peculiar to Sophocles, hence called by the grammarians *εἶδος Σοφοκλεῖον*. See Jebb on Soph. O.T. 29. An elided monosyllable at the end of the verse is sometimes written at the beginning of the next verse in the MSS., as here.

231. εἰσιών κλίθητι: *pray go in and lie down*, cf. Eur. Cycl. 543 κλίθητι νύν μοι πλευρὰ θεῖς ἐπὶ χθονὸς, Eur. fr. 691 N. κλίθητι καὶ πιωμεν (to be restored in com. adesp. 1203 K. for τι κάθη; καὶ πιωμεν). The simple vb. is often used for *κατακλίνεσθαι*. — συνδιορθώσεις: Menander's fondness for verbal compounds w. συν- is noticeable, e.g. συμπειθεῖν v. 210, συναπαιτεῖν E. 89, συνδιαλλάγτειν v. 887, συνεκκεισθαι E. 233, συνεκτιθέναι E. 59, συνενρίσκειν E. 84.

232 f. μικροῦ: *a close shave!* — τρέμων αὗός εἰμι: cf. Aristoph. Lys. 385

δλλ' αὗός εἰμι ἥδη τρέμων (van Leeuwen). Possibly δέει is to be restored, cf. E. 686. — τότε: *at first*, when he formed the plan. — εὐκρεμῆ: *easy to manage*, lit. *conveniently hung*, i.e. within easy reach. The word occurs nowhere else and is probably colloquial. ἀμφικρεμῆς, ἐκκρεμῆς, and ἐπικρεμῆς occur, the last in a figurative sense in schol. Soph. Aj. 23 *ἴνα ἐπικρεμῆς οὐκτί η ὑπόθεσις that the plot may remain doubtful*, lit. *still hanging suspended*. The same figure is involved in Sappho's comparison (fr. 91 Cr.) of girls with apples that hang out of reach.

234 ff. Since we last saw him (v. 64) Sosias has reported to his master at his headquarters in the country what he had seen at his previous visit: Glycera at the door inside of her neighbor's house, and Doris coming from that house. From this report Polemon could not infer with certainty that Glycera had taken up her residence in the house

ἐλθών. ἀκαρόν̄ δέω δὲ φάσκειν καταλαβεῖν
τὸν μοιχὸν ἔνδον, ἵν' ἀναπηδήσας τρέχῃ,
εἰ μή γε παντάπασιν αὐτὸν ἡλέουν,
κακοδαίμον' οὐτω. δῆλος ἡν, οὐδ' ἐνύπνιον.

[440]

of his rival, but, on the other hand, he could not avoid the conclusion that the intimacy which had aroused his jealousy still continued. He therefore sends Sosias again. Sosias is in uniform and attended by several peltasts (vv. 264, 272). His mission evidently is to stand guard at Polemon's house, in order to see that Glycera does not escape if she has not already done so, and to spy upon her doings. He arrives in time to see Moschion, whom he recognizes, enter the house.

The siege lasts until v. 358. A similar mock siege is represented in Ter. Eun. 771 ff., where Thraso assisted by his lieutenant Sanga deploys his forces, consisting of three cheap soldiers, before the house of Thais in order to capture Pamphila. But there is more of contrast than of similarity in the actual management of the two scenes.

234 f. πάλιν πέπομφε: see v. 58. — τὴν χλαμόδα, τὴν σπάθην: *his cloak and sword*. Sosias is probably carrying, not wearing, Polemon's uniform. He had previously been sent to fetch the himation, the dress of a civilian, and now comes back with the discarded uniform. The cloak and sword were the typical parts of a soldier's dress, cf. S. 457, Antiph. 16 K., Plaut. Pseud. 736 etiam opus chlamyde et machaera et petaso, Curc. 632, Merc. 921, 926. σπάθη, lit. *blade* (Eur. fr. 373 N. σπάθη φασγάνων), is used in comedy for *ξίφος*, see Poll. 10. 145 (Men. 346 K.). — ποιει: subj. Glycera. For the spell-

ing see on H. 1.—The trisyllabic tribrach in the fourth foot (*χλαμόδα*) is found in Menander only here, S. 78, and three times in the fragments. White, p. 143.

236. ἀκαρόν̄ δέω: *I'm within an ace of*, an expressive variation of δληγον δέω. The nom. ἀκαρής is used in agreement with the subj. when the vb. expresses an action, as Men. 835 K. ἀκαρής παραπόλωλας. Here we might have had ἀκαρής φάσκω, but with δέω the gen. is required. The doctrine of Ammonius De diff. voc. (fr. com. adesp. 581 K.) ἀκαρή μὲν γάρ ἀνεν τοῦ σημανει τὸ βραχύ, . . . ἀκαρή δὲ σημανει τὸ παρὰ βραχὺ δν) applies to the adjectival use. But it is possible that ἀκαρής came to be used even with δέω. — καταλαβεῖν: represents κατέλαβον in direct discourse.

238. εἰ μή γε: implies καὶ ἔφασκον δι, a common ellipsis after expressions which indicate that the act specified has not been performed, followed by the explanation of its non-performance. This ellipsis is often expressed by εἰ μή δι, cf. Lys. 12. 60 ἀπολέσαι παρεσκενάζοντο τὴν πόλιν, (and would have done so) εἰ μή δι' ἀνδρας ἀγαθούς. Here we might have had εἰ μή διὰ τὸ ἐλεεῖν αὐτὸν.

239. κακοδαίμον' οὐτω: sc. δντα. — οὐδ' ἐνύπνιον: *and it wasn't a dream, either*, cf. Plat. Polit. 290 в ἀλλ' οὐ μήν, οἷμα γε, ἐνύπνιον ίδων εἶπον, Plut. Mor. 1087 в ἀρετής δὲ μηδ' ἐνύπνιον, Ter. Phor. 494 verum hercle hoc est. — somnia!, ibid. 874, Plaut. Amph.

- 240 ίδων γὰρ οἶδ' ἐκ τῆς προτέρας ἐπιδημίας.

ΔΛΟΣ (aside)

οἱ ξένοι ἀφίκται· χαλεπὰ ταῦτα παντελῶς
τὰ πράγματ' ἔστι, νὴ τὸν Ἀπόλλω τουτοῦν. 740 K.

καὶ τὸ κεφάλαιον οὐδέπω λογίζομαι,
τὸν δεσπότην, ἀν ἐξ ἀγροῦ θάττον πάλιν 445
245 ἔλθῃ, ταραχὴν οὖν ποήσει παραφανείς.

Polemon rushes upon the scene, coming from the country. Fearing that Glycera has left his house, he indignantly reproaches Sosias and his men for their neglect.

738 somnium narrat tibi, Aristoph. Vesp. 1218 ἐνύπνιον ἐστιώμεθα; The adverbial equivalent is διαρ, cf. v. 900.

240. προτέρας ἐπιδημίας: see notes on vv. 62, 377. Cf. Plat. Parm. 127 οὐνεγνώρωσέ τέ με ἐν τῆς προτέρας ἐπιδημίας καὶ με ἡσπάσθη. Moschion recognizes Sosias when he sees him, v. 408. — Anapaests in two successive feet occur four times in the Cairo Menander, twice in the fourth and fifth feet; cf. also v. 278.

241. οἱ ξένοι: the hireling. Sosias is so referred to by Moschion also, in v. 408. It is here intended as a contemptuous term, like τετρώβολος below (v. 260) and Lat. latro, cf. Men. 439 εὐλοιδόρητον, ὡς ξουκε, φαινεται τὸ τοῦ στρατιώτων σχῆμα καὶ τὸ τοῦ ξένου (referring to a particular pair, officer and man), Plaut. Bacch. 20 latroneum, suam qui auro vitam venditat, Most. 354 isti qui hosticas trium nummum causa subeunt sub falas (see Headlam, *Class. Rev.* XII, 1898, p. 351).

242. τουτοῦ: pointing to the statue of Apollo Agueius which stood by the entrance of every house, cf. Aristoph.

Vesp. 875 ὁ δέσποτος διαξ, γεῖτον ἀγνιεῦ, τοῦμοῦ προθύρου προπτήσαιε, Plaut. Bacch. 172 saluto te, vicine Apollo, qui aedibus propinquos nostris accolis, Men. 740 K. ναὶ μὰ τὸν Ἀπόλλω τουτοῦ καὶ τὰς θύρας, and perhaps E. 735. These statues were really rude cone-shaped or square columns, probably something like the Hermae, see schol. Aristoph. Vesp. 875 πρὸ τῶν θυρῶν ξύοις εἰχον κλόνας εἰς δέξι λήγοντας ὡς δρελίσκους ιδρέειν εἰς τίμην Ἀπόλλωνος Ἀγυέως, ad Thesm. 489 Ἀπόλλων τετράγυανος.

244. τὸν δεσπότην: left out of the construction as the sentence takes shape, τὸν δεσπότην οἵαν ταραχὴν ποήσει for οἵαν ταραχὴν δεσπότης ποήσει. The scholiast to Aristoph. Plut. 35 (τὸν δ' οὐδὲν, . . . πεντάμενος εἰ χρή . . . εἶναι), quoting this passage (with τὸ δὲ for καὶ τὸ), construed δεσπότην as obj. of λογίζομαι, = περὶ τοῦ δεσπότου. — ἐξ ἀγροῦ: Polemon is there comforting himself in the company of his boon companions, see v. 55. — θάττον: i.e. before Davus shall have had time to deal with Sosias and to settle the affairs of Moschion. — πάλιν: he was present in one of the first scenes; see v. 9.

Sc. 3. DAVUS, SOSIAS, POLEMON

ΠΟΛΕΜΩΝ

ὑμεῖς δ' ἀφήκαθ', ιερόσυλα θηρία,
ἀφήκατ' ἔξω τῆς θύρας τὴν ἀθλίαν;

ΣΩΣΙΑΣ

ἡ περικέρεις ὀργιζόμενος ἀλλην κόραν;
ηδ' ὥστε ὡς τὸν γείτον' εὐθὺς δηλαδή, [450] J⁴, quat. y, p. 10
250 τὸν μοιχόν, οἰμώζειν φράσασ' ἡμῖν μακρὰ
καὶ μεγάλα.

246 ff. Polemon has hurried after his emissary without waiting for his return. Jealousy, and anxious fear lest the worst construction is to be put upon the conduct of Glycera as reported by Sosias, drive him to *ἀναπηδήσας τρέχειν*. The care with which the poet has prepared the spectators for his coming (*ταραχήν οἴλαν ποήσει*) suggests the dramatic importance of his arrival at this juncture. The abrupt question which he angrily puts to Sosias indicates his fear that the worst has happened.

246. *ιερόσυλα*: cf. E. 736, 852, 888, 910, S. 476. The neut. form is new.—*Θηρία*: Sosias and his soldiers. The epithet in Aristoph. Vesp. 448 ὁ κάκιστον θηρίον and elsewhere.

248 ff. Sosias is not averse to exasperating his master by twitting him about his conduct and by letting him think the worst about Glycera. In v. 248, as in v. 53, the poet seems to give prominence to the incident which gave the play its title, here using the significant vb., as he used *ἐπιτρέπειν* in the Epitrepontes. The act of Polemon is naturally emphasized in allusions to the play, Philost. Ep. 16 δ τοῦ Μενανδροῦ Πολέμων καλὸν μειράκιον περιέκειρε,

Luc. Dial. meretr. 8. 1 δοτις . . . μήτε ξηλούται . . . ἡ περιέκειρεν, Anth. Pal. 5. 218 τὸν σοβαρὸν Πολέμων, τὸν . . . κείραντα Γλυκέρας τῆς ἀλοχοῦ πλοκάμους. With ὀργιζόμενος cf. v. 43 and Philost. Ep. 16 (of Menander's Polemon) αἰχμαλώτου μὲν ἔρωμέντης κατετόλμησεν ὀργισθεῖς.

249. The assertion of Sosias is based upon surmise; he does not yet know positively that Glycera is still in the neighbor's house; cf. v. 265.

250. *ἡμῖν*: see on E. 393.

251. *μάντιν*: *a prophet!* Though Sosias speaks from conjecture he hits the truth, *ἐπιτυγχάνει τι*. Fortunately Sosias does not hear this admission about Glycera. For the thought cf. Plaut. Cas. 356 (of the slave Chalinus) hariolum hunc habeo domi, Mil. 911 (to the slave Palaestrio) bonus vates poteras esse, nam quae sunt futura dicis. A similar thought is mockingly expressed by Euripides fr. 973 N. *μάντις δ' ἀριστος δοτις εἰκάζει καλῶς*. Of course δ στρατιώτης is Polemon.

252. *ἐπιτυγχάνει τι*: *he makes a lucky guess, hits the mark.* Cf. E. 346. The vb. generally implies good fortune, cf. com. adesp. 110. 7 K. *εἰτ' ἐπέτυχες*

ΔΑΟΣ (aside)

μάντιν ὁ στρατιώτης λαμβάνει

τοῦτον· ἐπιτυγχάνει τι. Polemon goes to the door of his house.

ΠΟΛΕΜΩΝ

κόψω τὴν θύραν.

Exit Polemon into his house. Davus approaches Sosias.

Sc. 4. DAVUS, SOSIAS

ΔΑΟΣ

ἄνθρωπε κακόδαιμον, τί βούλει; τί γὰρ ἔχεις;

ΣΩΣΙΑΣ

ἐντεῦθεν εἰς τυχόν.

(Turning toward the speaker)

ἀλλὰ τίς μὲ λοιδόρει;

[455]

255 ἀπονενόησθε; πρὸς θεῶν, ἐλευθέρων

ἔχειν γυναικα πρὸς βίαν τοῦ κυρίου

τολμάτε κατακλείσαντες;

ΔΑΟΣ

ώς τηρούμεθα.

ἐπισυκοφαντεῖς, ὅστις εἰ σύ, περιφανῶς.

γάρ, φησι, γήμας τὸ πρότερον, εὐημερῶν κατάπαυσον, εἰτ' οὐκ ἐπέτυχες, κτέ., Plat. Men. 97 c δ μὲν τὴν ἐπιστήμην ἔχων ἀεὶ ἀν ἐπιτυγχάνω.

253. τί γὰρ ἔχεις: sc. κακόν, what's the matter with you? = τί πάσχεις;

254. ἐντεῦθεν εἰς τυχόν: go to — wherever you please. — λοιδόρει: see on E. 684. — Note that the arsis and thesis of the anapaest in the third foot are separated by punctuation, the only instance in the Cairo Menander. As a rule the parts of an anapaest with word-division υ υ, — are closely connected. White, p. 153.

255. Throughout this dialogue the

second pers. sing. and the second pers. pl. seem to be almost interchangeable. The pl. refers to Sosias and Polemon or to Davus and Moschion, the sing. to Sosias or Davus alone. The passage from sing. to pl. is easy in slaves' conversation, for the slave can always be identified with his master. — ἐλευθέρων: cf. S. 405.

256. Cf. E. 890.

257. ως τηρούμεθα: cf. Aristoph. Vesp. 319 τηροῦμαι δ' ὑπὸ τῶνδε. Davus sees that Sosias is trying to trap him into an admission, see v. 265.

258. ἐπισυκοφαντεῖς: cf. E. 1. The complex vb. is rare, but found in

ΣΩΣΙΑΣ

πότερα νομίζετ' οὐκ ἔχειν ἡμᾶς χολήν,
260 οὐδ' ἄνδρας εἶναι;

[460]

ΔΑΟΣ

μὴ μὰ Δία, τέτρωβόλους.
ὅταν δ' ὁ τετράδραχμος τοιούτους λαμβάνῃ
ἢ ῥᾳδίως μαχούμεθ' ὑμῖν.

ΣΩΣΙΑΣ

「ἀνοστίου」

πράγματος.

Hyper. fr. 243 Bl. and Plut. Vit. Anton. 21. 4.

259. πότερα: sometimes introduces a simple question. See Jebb on Soph. O.C. 333. — οὐκ ἔχειν χολήν: cf. Aristoph. Lys. 464 πότερον ἐπὶ δούλας τινὰς ἤκειν ἐνδύσας, ἢ γυναιξὶν οὐκ οἱει χολὴν ἐνεῖναι; Eubul. 61 K. οὐκ φῶν σύ με χολὴν ἔχειν, Archil. 131 B. χολὴν γάρ οὐχ ἔχεις ἐφ ἥπατι (Wilamowitz), Dem. 25.27οὐδεὶς ὑμῶν χολὴν οὐδὲ δργὴν ἔχων εὐρεθῆσεται, proverb ap. schol. Aristoph. Av. 82 ἔστι κάν μύρμηκι κάν σέρφῳ χολή, Men. 31 K.

260. ἄνδρας: cf. Ter. Eun. 785 quod tibi nunc vir videatur esse hic, nebulo magnus est. — μὴ μὰ Δία: an emphatic rejection of the idea, *Men? God forbid!* The ellipsis is especially common after the deprecating μὴ μαι, often accompanied by an oath, e.g. Pher. 67 K. ιδού . . . φάκοι. — μὴ μοι "φάκους," μὰ τὸν Δία, Aristoph. Vesp. 1179 μὴ μοι γε μύθους. In prose ἀλλὰ would have been used to introduce the alternative τετρωβόλους. — τετρωβόλους: cf. v. 273. *Four-oboler* could be used as a term of reproach because four obols was the usual pay of an ordinary mercenary soldier at this time; see on v. 261. Pausanias (apud Eust.

1475. 29) speaks of the soldier's life as τετρωβόλου βίος. Cf. Luc. Ep. Sat. 21 ἐμὲ δὲ . . . ὀνειροπωλεῖν, εἴ ποθεν ὀρόλοι τέτταρες γένοιντο. τριώβολον is the term for a petty sum ("thruppence") in comedy, cf. Nicoph. 12 K. οὐκ δέξιος τριώβολον, Plaut. Poen. 381 non ego homo trioboli sum, nisi ego, etc.

261. ὁ τετράδραχμος: Polemon, the brigadier, cf. v. 174. Davus does not consider a "four-oboler" a worthy foe. τετράδραχμος is not intended, however, as a complimentary epithet. Polemon as well as Sosias was a μισθοφόρος. Cf. Luc. Dial. meretr. 9. 5 ὡς βρεφυλλίοις ταῦτα, ὡς μισθοφόρε, ἡμῖν λέγεις; For the adj. used as noun cf. Arr. Anab. 7. 23. 3 δεκαστάτηρος. In Luc. Dial. meretr. 9. 5 the soldier-lover Polemon, who is modeled upon the character in this play, is mocked as being a διμοιρίτης, explained by schol. Men. Colax 28 (Ox. Pap. III, 409) as ὁ διπλοῦ λαμβάνων τῶν στρατιωτῶν μισθῶν. — τοιούτους: pointing to Sosias and his miserable peltasts (v. 272).

262. ἢ ῥᾳδίως: *right gladly.* ἢ is strongly asseverative (= ἀληθῶς, δυντας Hesych.), cf. Eup. 356 K. ἢ τολλά γένεται, Plat. Gorg. 447 c ἢ καλῶς λέγεις.

ΔΑΟΣ

「*ἔς ὄλεθρον ἐλθέ — τοῦτο δὲ εἰπάσσοι* —
ἔς ὄλεθρον ἐλθ’, ἀνδρῶν γελοῖων οἰκέτα · · ·
 265 *οὐ λήψετ’ αὐτῆν.* [465]

ΣΩΣΙΑΣ

ἄρδε γέ δύμολογεντ’ ἔχειν;

ΔΑΟΣ

οὐκ *ἴσθος ὅτε ἐπόησεν* — *εὖ γε μέμνημαί — τινας*
ὑμῶν —

ΣΩΣΙΑΣ

‘*πόθεν “ἡμᾶς”; πρὸς τίν’ οἰεσθ’, εἰπέ μοι,*
παιζειν; παραληρεῖς. κατὰ κράτος τὸ δυστυχὲς

263 f. ἀνοσίου πράγματος: for the gen. of exclamation see on E. 154. *ἀνθετος* again in v. 601. — *ἔς δλεθρον:* see on v. 202 and E. 398. — *τοῦτο δὲ εἰπάσσοι:* interjected to make the curse more pointed, cf. v. 347. On the aor. referring to the immediate past and practically equivalent to the pres. cf. Eur. Suppl. 1213 *σοι μὲν τάδε εἶπον*, Cyc. 101 *χαίρειν προσεῖπα πρῶτα τὸν γεράτατον*, and see Blaydes on Aristoph. Eccl. 255 *τούτῳ μὲν εἶπον*. — *εἶπα:* the first pers. of this first aor. is rare in Attic prose but occurs more often in comedy, viz. in v. 198 above and in Alex. 2.3 K., Philem. 145, Athenio 1.38, and Euang. 1.1.

265. It is assumed in the restored text that Davus inadvertently admits that Glycera is within, — an admission that Sosias is prompt to seize upon.

266. We can only guess at what Davus said, but the reply of Sosias shows that it was insulting. If the sentence was not completed a gesture may have conveyed the thought of Davus. — *οὐκ ξεθ’ ὅτε:* *don’t you recall the time*

when? See van Leeuwen on Aristoph. Av. 1054 *μέμνησος ὅτε τῆς στήλης κατετίλας ἐσπέρας*; — *εὖ γε μέμνημα:* cf. Plat. Tim. 21 c δ δὴ γέρων — *σφέδρα γάρ οὐν μέμνημα* — *εἰπεν.*

267. πόθεν “ἡμᾶς”: *us?* *Nonsense!* *ἡμᾶς* takes up the *ὑμῶν* of Davus, the quoted word being drawn into the constr., as often. For examples from Aristophanes and Euripides of this use of *πόθεν* in indignant or scornful retort see Starkie on Aristoph. Vesp. 1145, and cf. note on S. 109 (*τι*). So *ποῖ* in Aristoph. Lys. 383 *μῶν θερμὸν ήν*; — *ποῖ θερμὸν;*”

268. παραληρεῖς: *you talk like a fool*, cf. Aristoph. Ran. 594 *εἰ δὲ παραληρῶν ἀλώσει κάκιαλεῖς τι μαλθακόν* (schol. οὐδὲν πλέον τοῦ “ληρῶν”), Eq. 531 *αὐτὸν* (Cratinus) *δρῶντες παραληροῦντ’ οὐκ ἐλεέστε* (schol. διαποροῦντα καὶ ἀχημονοῦντα). The word is used several times by Plato as practically the equivalent of *ληρεῖν*, e.g. Theaet. 169 Λ ἔγώ δρτι *παρεληρησα φάσκων*. The effect of *παρα-* is the same as in *παραφροεῖν*, *παρανοεῖν*, *παραμανεσθαι*, *παράκοπος*, etc.

οἰκίδιον τοῦτ' αὐτίκ' ἐξαιρήσομεν.
 270 ὅπλιζε τὸν μοιχόν.
 ΔΑΟΣ
 πονηρόν, ἀθλιε,
 ὥσπερ παρ' ἡμῖν οὖσαν εἰς θρηνεῖς πάλαι.

[470]

ΣΩΣΙΑΣ
 οἱ παῖδες οἱ τὰ πέλτ' ἔχοντες πρὶν πτύσαι
 διαρπάσονται πάντα, κανὸς τετρωβόλους
 καλῆς.

ΔΑΟΣ

ἔπαιζον: εἰς σκατοφάγος.

ΣΩΣΙΑΣ

275 οἰκοῦντες οὐ καλῶς πέριττοί·

(With a threatening gesture)

οἰς πόλιν

[475]

σάρκ'.

269. *οἰκίδιον*: the second syllable is sometimes lengthened, as in *χρυσόιν* and similar words (Phot.). — *ἐξαιρήσομεν*: cf. Ter. Eun. 772 *primum aedis expugnabo*.

270. *πονηρόν*: sc. *ἔστι*, cf. II. 17.

271. *ὥσπερ, κτέ.*: Davus again tries to make Sosias believe that Glycera is not in Myrrhina's house. — *εἰς θρηνεῖς πάλαι*: if all this time you've been whining about, cf. Soph. El. 530 (*Clytemnestra to Electra*) *πατήρ οὐτος σός, δὲν θρηνεῖς δέλ.*

272. *πρὶν πτύσαι*: of an act quickly performed, cf. Epict. 220 K. *ἴδεν μὲν αὐτὴν θάττον ἔστιν ή* (Herw. for καὶ) *πτύσαι*, Theocr. 20. 27 *γηραλέοι πελομεν πρὶν ἀποπτύσαι*, schol. Aristoph. Plut. 739 (οἱ πρὶν σε κοτύλας ἐκπιεῖν οἶνον δέκα) *ωὶ εἰ ἔλεγε "πρὶν εἰπεῖν σε πέντε λόγους" ή "πρὶν πτύσαι"* (Headlam).

274. Davus withdraws the epithet *τετρωβόλος* which he had applied in v. 260 and substitutes for it the more insulting *σκατοφάγος*, which has come to mean little more than *ἀκάθαρτος* (Phot., quoting Men. 825 K.), impurus. It was originally an epithet of swine, cf. Antiph. 128 K. Cf. Aristoph. Plut. 705 *λέγεις ἀγροικον ἄρα σύ γ' εἶναι τὸν θεὸν*. — *μά Δέ οὐκ ἔγωγ'*, ἀλλὰ *σκατοφάγον*, where *ἀγροικος* suggests *σκατοφάγος*. In Plaut. Mil. 90 the epithet *stercoreus* is applied to the soldier. — *οἱ πόλιν οἰκοῦντες*: suggested by the epithet, by which Sosias was implicitly classed with the *ἀγροικοι*. Cf. Men. 97 K. *εἰμι μὲν ἀγροικος, . . . καὶ τῶν κατ' ἀστοῦ πραγμάτων οὐ παντελῶς ἔμπειρος*, Alcaeus 26 K. *νῦν οὖν γένοιτ' ἀστεῖος οἰκῶν ἐν πόλει*.

275. *περιττοί*: sc. *ἔστε*. *You city people have no business to be fastidious,*

ΔΑΟΣ

ἀλλ' ἄπαγ' ἐσ κόρακας. τέως εἰσειμ' ἐγώ,
ἔως ἔσικεν ἀνδροφαγεῖν ὁ Σωσίας.

Exit Davus into the house of Pataecus. Sosias continues to stand guard. Polemon comes from his house, having failed to find Glycera, and soliloquizes.

Sc. 5. SOSIAS, POLEMON

ΠΟΛΕΜΩΝ

σὲ μένει, προέρω σοι, Δωρί, μέγ' ἐκτεῖσαι κακόν.
φῆσω· σὺ τούτων γέγονας αἰτιωτάτη. [480]

i.e. about your eating. The countryman was notoriously gross, cf. Theoph. Char. 4. 9 δεινὸς φαγεῖν. περιττός naturally reaches this meaning through its development from "odd," "superior," to "haughty," "particular," "dainty." Hippolytus is spoken of as περισσός καὶ φρονῶν μέγα, Eur. Hipp. 445. There is a similar implication in Plaut. Men. 169 lepide ut fastidis, and in Ter. Heaut. 1063 heia, ut elegans est. Perhaps the adj. to be restored is μεγαρτοί *envious*; see Crit. Ap.

276. σάρκα: i.e. he will be a meat-eater. With these words Sosias may have made a rush at Davus as if to eat him alive.—Anapaests in successive feet are found in twelve instances in the Cairo MS., counting that in v. 278.

277. ἂντος, κτέ.: so long as Sosias appears to be a man-eater.—ἀνδροφαγεῖν: cf. Herod. 4. 106 ἀνδροφαγέουσι δὲ μοῦνοι τούτων, of the Androphagi. ἀνδροφάγος is an epithet of the Cyclops in Hom. Il. 10. 200.

278 ff. A similar situation, in which the speaker in a soliloquy carries on an imaginary conversation with another, occurs in E. 850 ff. Polemon has searched his house and failed to find Glycera. He can only conjecture where

she has gone. He has not found Doris, either, who is with her mistress. He feels especially incensed against Doris, for if she had been loyal to his interests Glycera, as he thinks, would not have left him. As in the Epitrepones, we are introduced into the midst of a conversation in progress.

278. σὲ μένει, κτέ.: it's in store for you, I'll tell you in advance, Doris, to give me full satisfaction for this. Both the vb. and the tone of the speaker suggest that something bad awaits her, cf. Aesch. Ag. 1277, where Cassandra says ἐπίξηνον μένει (με), Soph. Aj. 641 σὲ μένει πυθέσθαι . . . δταν, Eur. Troad. 431 οὐκ οἰδ' οἴδ νν μένει πάθη, and many passages in which a destiny or punishment is spoken of. προειπεῖν also carries an implication of warning or penalty, e.g. Aristoph. Pac. 371 ἀρ' οἰσθαθάνατον θτι προειφ' ὁ Ζεύς; —ἐκτεῖσαι κακόν = δοῦναι (μοι) κακόν, cf. Men. 747 ἀνθρωπον . . . κακόν τι σοι δώσοντα, Antiph. 211 K. κακόν τι μοι δώσει μέγα. Observe that μέγα τι σοι κακόν | δώσω, which has been proposed here, could not mean "I'll inflict heavy punishment upon you."—For the meter cf. S. 466.

279 ff. From σὺ τούτων on we have the speech which Polemon proposes to

280 ὅντως ὄναιο, λέγε, τί πρὸς γυναικά ποι
 δεῖσασα καταπέφευγε; “πρὸς γυναικά ποι
 δεῖσασα;” καὶ γὰρ οἴχεθ’ ὡς τὴν Μυρρίνην
 τὴν γείτον’, οὐτως μοι γένοιθ’ ἀ βούλομαι.
 ἔμ’ ἔλιπεν, οἴχεθ’ οὐ τὸ μέλημ’ ἔστ’, ἐνθάδε. [485]
 285 τί μῆν ἔμ’ αἰσχύνειν σὺ βούλει παντελῶς;
 ἀποφθερεῖ, γύναι; δόλοντος εὐδηλος εῖ —”

[Lacuna of ca. 57 verses to the first Leipzig fragment.]

After his soliloquy and a brief conversation with Sosias, in which their further military operations are planned, Polemon and Sosias are joined by Pataecus and Habrotonon.

Sc. 6. SOSIAS, POLEMON, PATAECUS, HABROTONON

Pataecus is a friend of both parties and is convinced that the quarrel is due to a misunderstanding, not to disloyalty on the part of Glycera. He has understood from the women that Glycera has fled because of Polemon's treatment of her (v. 389). He advises Polemon to abandon hostile measures and to try to win Glycera back by gentler means.

In introducing his mission Pataecus probably touches upon the value of having a friend in time of trouble. The following quotation may be from Polemon's reply:

ΠΟΛΕΜΩΝ

οὗτω ποθεινόν ἔστιν ὁμότροπος φίλος.

391 K.

make to Doris when he sees her, interrupted by the supposed question of Doris in v. 281.

280. οὗτως δναιο: as you hope to be saved. Something like *άγαθῶν* is to be supplied in thought, cf. Dem. 28. 20 (*ικετεύω*) πρὸς τῶν δντων ἀγαθῶν ὑμῶν. οὗτως δναισθε τούτων. For such formulae see on E. 47. — τι = διὰ τι, why? — ποι: adds indefiniteness to the idea expressed in the pred., “has she taken refuge with a woman somewhere,” about equivalent to πρὸς γυναικά τινα, cf. Soph. Trach. 304 Ὡ Ζεῦ τροπαῖ, μή ποτ’ εἰσιδοιμι σε πρὸς τούμδον οὗτω σπέρμα χωρῆσαντ ποι.

281. **Σείσασα**: Polemon may have heard that Glycera has expressed fear of him. Fear is the motive she gave Myrrhina for leaving him, cf. v. 200. — πρός, κτέ.: he imagines that Doris repeats his words with feigned surprise.

282. καὶ γάρ, κτέ.: yes, to a woman, for, etc.

283. Polemon has no certain knowledge yet as to where she has gone, as his very protestation shows.

284. ἡρ’ θιτεν: cf. v. 383. — τὸ μέλημα: her darling. In his bitterness Polemon chooses an endearing term. — ἐνθάδε: pointing to Myrrhina's house.

ΣΩΣΙΑΣ

Γέκειθεν ήκει χρήματ' εἰληφώς, ἐμοὶ^{Lp. να}
345 πίστενε· προδίδωσίν σε καὶ τὸ στρατόπεδον.

286. ἀποφθερεῖ: *will you perish from my sight?* Cf. v. 403, S. 161, E. 398, and Aristoph. Eq. 892 οὐν̄ ἐσ κώρακας ἀποφθερεῖ; Nub. 789.

Fr. 391. ποθενόν: *welcome.* — δρό-
τροπος: and therefore sympathetic. From the words of Pataecus to Polemon in this connection may come the two passages from Menander which Stobaeus quotes, without mention of the play, under the topic *τερι δργῆς*, viz. 630 K. οὐκ ἔστιν δργῆς, ὡς ἔοικε, φάρμακον | ἀλλ' ἡ λόγος σπουδαῖος ἀνθρώπουν φίλουν, and 574 εἰ καὶ σφέδρ' ἀλγεῖς, μηδὲν ἡρεθισμένος | πράξης προπετῶς· δργῆς γάρ ἀλογίστου κρατεῖν | ἐν ταῖς ταραχαῖς μάλιστα τὸν φρονοῦντα δεῖ. At the end of the play (v. 898) Pataecus again warns Polemon against acting rashly (*προπετὲς μηδὲ ξν*). Consistent in tone and thought with the above is fr. 591, which may be from the same context, τῷ μὲν τὸ σῶμα διατεθεμένῳ κακῶς | χρεῖα στ' ιατροῦ, τῷ δὲ τὴν ψυχὴν φίλουν· | λύτην γάρ εὖνος οὐδὲ θεραπεύειν λόγος.

344 ff. It is noticeable that four persons are present and participate in this scene, as in the final scene of the play (vv. 907 ff.). Elsewhere in these plays an analysis of the action makes it seem probable that more than three actors were used to fill the rôles, but only here and in the final scene are more than three engaged at the same time. A few four-actor scenes occur in the Old Comedy, e.g. Aristoph. Ran. 1414 ff., Av. 1579 ff., and there is evidence of the use of four or more actors in many of the classical tragedies and

comedies. There seems to have been no restriction placed upon the poet as regards the number of actors he should employ, in spite of the persistent tradition to the contrary; see Rees, The So-called Rule of Three Actors in the Classical Greek Drama.

The distribution of speakers here adopted is based upon the following considerations, briefly stated: Pataecus has the rôle of mediator; he desires to break up the siege and have a quiet talk with Polemon. To him, therefore, are assigned vv. 346 ff. and *εἰσω . . . ἀγει* vv. 353 f. Sosias, obviously the speaker of vv. 344 f., is eager to continue the siege; he resents the interference of Pataecus but has to submit to the authority of Polemon. To him, therefore, are given, besides *ἥττον . . . μελλον* vv. 348 ff., also vv. 351 b, 355 f., and 357 b. The words *εὐ λέγεις* in v. 350 can hardly indicate approval of the speech of Sosias; they must refer rather to the proposal of Pataecus in v. 346. We must assume, accordingly, that Polemon intervenes, speaking vv. 350 b, 351 a, and 352. *οὐτοσὶ . . . ἔξδλλυσιν* v. 356 f. may appropriately be given to Polemon if punctuated as a question. V. 358 a is assigned to Habronoton, since vv. 359 ff. imply that she has taken some part in inducing Sosias to withdraw. On vv. 353 a and 359 ff., see below.

344. ἔκειθεν: i.e. from the enemy's house, where Glycera and Moschion are. — ήκει: subj. Pataecus, who has come as an intermediary. — χρήματ' εἰληφώς:

ΠΑΤΑΙΚΟΣ (to Sosias)

κάθευδ' ἀπελθών, ὁ μακάριε, τὰς μάχας
ταύτας ἔασας. ὅμη ὥγιανεις — σοὶ λαλῶ —
τὴν τόν, μεθύεις γάρ.

ΣΩΣΙΑΣ (in amazement)

ἡγτον ὁς πέπωκ ἵσως
κοτύλης, προειδὼς πάντα ταῦθ', ὁ δυστυχής,
350 τηρῶν τ' ἐμαυτὸν εἰς τὸ μέλλον;

[5]

ΠΟΛΕΜΩΝ (to Pataecus, aside)

εὖ λέγεις.

(To Sosias)

πείσθητί μοι.

ΣΩΣΙΑΣ (in a tone of submission)

τί δ' ἐστὶν ὁ κελεύεις ἐμοί;

cf. Dem. 19. 209 *καὶ χρήματ' εἰληφέται φησὶν ἐμέ, αὐτὸς εἰληφὼς ἡ μετειληφώς.*

345. It is clear from the charge of Sosias that Pataecus has made a proposal to Polemon that he shall withdraw his forces from before the house; this is the act of "treason." Sosias, puffed up with his own importance and half drunk, cuts a ridiculous figure. Gnatho in Ter. Eun. 814 also refers to the manipulus furum as an *exercitum*.

346. *μακάριος*: the tone is conciliatory, *my good fellow*. The word implies, perhaps, a certain degree of familiarity, but not more than is appropriate on the part of a superior when speaking to a drunken inferior.

348. *νὴ τόν*: *on my word*. The name of the god is omitted, as often in the negative formula, e.g. Aristoph. Ran. 1374 *μὰ τὸν*, Men. 300 K. *οὐ μὰ τὴν*. We have ancient testimony (Suid.,

Phot., Eust.) to this ellipsis with both adverbs, see esp. Philo De spec. legg. 2. 1. 4 Cohn (Körte). The explicit and emphatic language of Pataecus shows that Sosias is amazed and incredulous at the charge *οὐχ ὥγιανεις*. — *ὅς*: i.e. *εὖ μεθώ, ὃς, κτέ.*;

349. *τάντα ταῦτα*: *all these contingencies* that have arisen and the consequent responsibilities that would devolve upon him as the lieutenant of Polemon.

350. *τηρέων, κτέ.*: i.e. keeping himself sober for the emergency. — *εὖ λέγεις*: Polemon speaks with approval of Pataecus' advice to Sosias.

351. *καὶ*: the const. of *κελεύειν* with the dat. is rarely found in Attic, viz. Thuc. 8. 38. 4, where it may be due to epic influence, and Plat. Rep. 396 A, where it is thought to represent the language of sailors. It is found, however, in later prose, and may have been used

ΠΟΛΕΜΩΝ

δρθῶς ἐρωτᾶς· νῦν ἐγὼ δή σοι γ' ἐρῶ· (Turning to Habrotonon)
 Ἀβρότονον, ἐπισήμηνον.

ΠΑΤΑΙΚΟΣ (to Polemon)

εἰσω τουτονὶ

[10]

πρῶτον ἀπόπεμψον τούς τε παιδας οὓς ἄγει.

ΣΩΣΙΑΣ (to Pataecus)

355 κακῶς διοικεῖς τὸν πόλεμον. (To Polemon) διαλύεται,
 ὅδεον λαβεῖν κατὰ κράτος.

here purposely to characterize Sosias; but ἐμέ is an easy correction.

352. ἐγὼ δή σοι γε: *you shall certainly have an answer from me.* The combination of words is striking and indicates that something unexpected is to follow. He will give the word of command through Habrotonon.

353 ff. The rôle of Habrotonon in this scene was undoubtedly explained at the time of her entrance and by her conduct at that time, but from the scanty indications which are preserved it is difficult to make out. It seems clear, however, from the manner in which Polemon addresses her in vv. 359 ff., that she is not his mistress, as we might assume on the analogy of her namesake in the Epitrepones; it is equally clear, moreover, that Polemon expected her to exercise some influence upon Sosias. It is possible that she has strolled upon the scene and has been engaged in a flirtation with the tipsy Sosias.

353. ἐπισήμηνον: *give the signal or command.* The vb. is used in this meaning of the trumpeter, who com-

municates the commander's signal, of the deity, who gives a sign or omen, or of persons or inanimate objects, which give indications or symptoms of some sort. Polemon's reason for appealing to Habrotonon is apparently that given below, "I thought you would accomplish something." Habrotonon probably complies by making appropriate gestures to Sosias. The vb. occurs in Men. 501 and 1011 K.—εἰσω: into Polemon's house. Pataecus interrupts, wishing to make sure that he and Polemon are left alone.—τουτονὶ: Sosias.

354. παιδας: the peltasts of v. 272.

355. διαλύεται: *he's for disbanding.* The vb. is used both of "disbanding" an army and of "making up" a quarrel. Since the preceding command is to withdraw the army, the former interpretation is to be preferred. Cf. Ter. Eun. 814 *iam dimitto exercitum?* Sosias protests against disbanding, when the right procedure would be to capture by assault the enemy's stronghold. The obj. of λαβεῖν is readily understood; cf. the words of Sosias in vv. 268 ff.

ΠΟΛΕΜΩΝ

ούτοσί με γάρ,

ο Πάταικος, ἔξολλυσιν;

ΣΩΣΙΑΣ

οὐκ ἔσθ' ἡγεμών. E⁸, quat. y, p. 13

ΑΒΡΟΤΟΝΟΝ (coaxingly)

πρὸς τῶν θεῶν, ἀνθρωπ', ἀπελθ'.

ΣΩΣΙΑΣ

ἀπέρχομαι.

Exit Sosias into the house, followed by his army.

ΠΟΛΕΜΩΝ

ὦμην σε ποιήσειν τι· καὶ γάρ, 'Αβρότονον,

360 ἔχεις τι πρὸς πολιορκίαν σὺ χρήσιμον,

δύνασαι τ' ἀναβαίνειν, περικαθῆσθαι, — ποι στρέφει, [75]

λαικάστρι; γῆσχύνθης; μέλει τούτων τί σοι;

Habrotonon, offended, departs.

356 f. οὗτοσί, κτέ.: *what, is it this man, Pataecus, that's proving the death of me?* The suggestion of course is that it's Sosias himself. The vb. conveys the double idea of ruining one's cause and boring one to death. For the latter cf. Aristoph. Pac. 319 ἔξολειτε μ', ὀνδρες, εἰ μὴ τῆς βοῆς ἀνήσετε.

357. ἔξολλυσιν: -νει in E. 220.—οὐκ ἔσθ' ἡγεμών: and should therefore not give orders, as he has presumed to do. ἡγεμών glances at the profession of Polemon; it is the technical term for captain of mercenaries.

358. ἀνθρωπε: cf. E. 220. We may assume that Habrotonon speaks these words kindly, and not roughly, to the drunken man. Though Sosias had been sulky to Polemon, he yields at once to Habrotonon. If the command is spoken by Polemon, it is peremptory and final.

359 ff. These vv. are manifestly spoken by the speaker of v. 353a, and, since Pataecus speaks vv. 363 ff., they must be given to either Polemon or Sosias. But Sosias is just quitting the scene; the charms of Habrotonon have proved more effective with him than the advice of Pataecus. It is not likely that he would insult her. Both passages, however, suit Polemon's mood. The idea of using Habrotonon to get rid of Sosias occurs to him in v. 353, and he now finds his judgment confirmed (ὦμην σε ποιήσειν τι). His taunts at the poor girl are in bad taste, but irritability characterizes his present mood; cf. the following scene.

361. The siege terms are used with double meanings.—ἀναβαίνειν: cf. Men. 562 K. ἐπὶ κλιμακα πρὸς τεῖχος ἀναβαίνων.—περικαθῆσθαι: cf. Herod. 5. 128 δ

Sc. 7. POLEMON, PATAECUS

ΠΑΤΑΙΚΟΣ

εἴ μέν τι τοιοῦτ' ἦν, Πολέμων, οὗτόν φατε
νῦμεῖς, τὸ γεγονός, καὶ γαμετὴν γυναικά σου —

ΠΟΛΕΜΩΝ

οὗτον λέγεις, Πάταικε διαφέρει δὲ τί;
ἔγὼ γαμετὴν νενόμικα ταύτην.

ΠΑΤΑΙΚΟΣ

μὴ βόα.

[80]

τίς ἐσθ' ὁ δούς;

ΠΟΛΕΜΩΝ

ἔμοι τίς; αὐτή.

ΠΑΤΑΙΚΟΣ

πάνυ καλῶς.

ἥρεσκες αὐτῇ τάχα τέως, νῦν δ' οὐκέτι,

στρατὸς αὐτοῦ, πόλιν περικατήμενος. The rough and insulting language is calculated to drive Habrotonon away. She was probably turning to go with Sosias.

364. *ὑμεῖς*: *those on your side.* We can see that Polemon has been giving Pataecus his version of the affair. At the present time Pataecus must believe that Glycera has compromised herself with Moschion, but urges the argument that, since she is not legally Polemon's wife, Polemon can neither force her to return to him nor take summary vengeance upon Moschion as *μουχθός*.

366. Just as Clinia in Ter. Heaut. 104 regarded Antiphila as a *amicam prope iam in uxoris loco*.

367. *ὁ δούς*: the person who gave the bride away, cf. Poseid. 26. 20 K. *ὁ δούς ἐπιφανῆς, ἐπιφανῆς δὲ λαμβάνων.* The *κύριος* alone could legally bestow a girl

in marriage. Since Glycera gave herself away, neither party was bound to the union, a fact which the old woman clearly recognized (v. 24 *βέβαιον οὐθέν*). There is no real contradiction between Polemon's statement and that of Agnoia in v. 10. Cf. the question which Micio puts to Aeschinus in Ter. Ad. 670 *quis despondit? quis dedidit? . . . auctor (κύριος) his rebus quis est?* — the questions implying a doubt as to the legality of Pamphila's connection with him.

The knowledge which Pataecus here incidentally acquires about the antecedents of Glycera plays a part in the further development of the plot. Obviously a girl who had no legal guardian (v. 374) was of doubtful parentage.

368. *τέως*: concessive, = *τέως μέν*, cf. Aristoph. Thesm. 449 *τέως μὲν οὖν . . . νῦν δέ.*

ἀπελήλυθεν δ' οὐ κατὰ τρόπον σου χρωμένου

370 αὐτῆ.

ΠΟΛΕΜΩΝ

τί φῆς; οὐ κατὰ τρόπον; τουτί με τῶν
πάντων λελύπηκας μάλιστ' εἰπών.

ΠΑΤΑΙΚΟΣ

έρεις,

[85]

τοῦτ' οὐδ' ἀκριβῶς, ώς ὁ μὲν νυνὶ ποεῖς
ἀπόπληκτόν ἔστι. ποι φέρει γάρ, η τίνα
ἀξων; ἔαυτῆς ἐστ' ἐκείνη κυρία.

Lp. νβ = E², 1. 18

375 λοιπὸν τὸ πείθειν τῷ κακῷ διακειμένῳ
έρωντί τ' ἐστίν.

ΠΟΛΕΜΩΝ

ο δὲ διεφθαρκῶς ἐμοῦ

[90]

ἀποντος αὐτὴν οὐκ ἀδικεῖ μ';

ΠΑΤΑΙΚΟΣ

ώστ' ἐγκαλεῖν

ἀδικεῖ σ' ἐκεῖνος, ἢν ποτ' ἔλθης εἰς λόγους.

369. οὐ κατὰ τρόπον: *in unseemly fashion.*

370. Polemon is hurt that Pataecus should remind him of his disgraceful act of violence. — Note that the v. ends with the art., as also, apparently, v. 172.

373. ἀπόπληκτον: *crazy*, cf. Dem. 34. 16 μὴ γάρ οἰσθέ με οὕτως ἀπόπληκτον εἴρας καὶ παντελῶς μανόμενον, id. 21. 143 οὐχ οὕτως εἰμ' ἀφρων οὐδὲ ἀπόπληκτος ἔγω, E. 344. — φέρει: the vb. suggests a lack of purpose or volition on the part of the subject, cf. the admonition of Socrates in Plat. Cleit. 407 A ποι φέρεσθε, ὄνθρωποι, and φερόμενος in E. 304.

374. ἔξιν: supplementary partic. with φέρει understood, *to capture whom?*

376. ἔρωντί τε: makes explicit the

preceding partic., *that is, the (unhappy) lover.* — διεφθαρκός: Menander uses also the second perf. διεφθορώς (fr. 3 K.), which Attic writers prefer for the trans. meaning, though the first perf. is found occasionally. Euripides in the Medea uses the first perf. in v. 226, the second in v. 349, both transitively.

377. ἀποντος: see on vv. 37, 62, 249. — ὥστε, κτέ.: accompanied by an affirmative gesture. In prose we should have ἐγκαλεῖν μέν to indicate the limitation; cf. v. 368.

379. ἐκβάσαι: sc. αὐτήν, *take her from him by force*, cf. the pass. in Soph. Phil. 1128 ὡ τέξον φίλον, ὡ φίλων χειρῶν ἐκβεβιασμένον. — ἔχει: *involves, admits of.*

εἰ δ' ἐκβιάσει, δίκην ὁφλήσεις· οὐκ ἔχει
380 τιμωρίαν γὰρ τάδίκημ', ἔγκλημα δέ.

ΠΟΛΕΜΩΝ

οὐδ' ἄρα νῦν —;

ΠΑΤΑΙΚΟΣ

οὐδ' ἄρα νῦν.

ΠΟΛΕΜΩΝ

οὐκ οἶδ' ὁ τι

[95]

λέγω, μὰ τὴν Δήμητρα, πλὴν ἀπάγξομαι.

Γλυκέρα με καταλέλοιπε, καταλέλοιπέ με

385 Γλυκέρα, Πάταικ'. ἀλλ' εἴπερ οὕτω σοι δοκεῖ
πράττειν, — συνήθης ἡσθα γὰρ καὶ πολλάκις
λελάληκας αὐτῇ, — πρότερον ἐλθὼν διαλέγουν·

[100]

πρέσβευσον, ἵκετεύω σε.

ΠΑΤΑΙΚΟΣ (starts to go)

τοῦτό μοι δοκεῖ,

ὅρᾶς, ποεῖν.

380. *τιμωρίαν*: *private vengeance*. — *ἔγκλημα*: a legal *complaint*, made before witnesses, preliminary to a suit, which in this case would be a *γραφὴ μοιχείας* against Moschion. In Attic law *τιμωρία* was permitted in such a case, though probably only when the offender was caught in the act. A law quoted in Dem. 23. 53 (cited by Körte) gives the cases in which one was permitted to kill without being liable to prosecution for murder. One of them is *ἐάν τις ἀποκτείνῃ . . . ἐπὶ παλλακῇ ἦν ἀν ἐπ' ἐλευθέροις παισὶν έχῃ*. Though the Attic law was not operative in Polemon's case—for he is a Corinthian and the action of the play is laid in Corinth—yet the law of Corinth was probably essentially the same as that of Athens. See on v. 895.

381. *οὐδ' ἄρα νῦν*: *and may I then not now—?* He was about to ask *ἴξεστι μοι τιμωρήσθαι αὐτόν*; when Pataecus interrupted him by repeating his words in a tone of positive assertion. *ἄρα* is for *ἄρα* *metri causa*, as often in the poets; see Sachtschal De com. Gr. serm. metro accom., p. 10.

382. *πλήν*: cf. E. 266.—*ἀπάγξομαι*: cf. v. 857.

385. *ἡσθα*: as next-door neighbor of Glycera Pataecus had become well acquainted with her during Polemon's absence. This he has doubtless explained to Polemon in the early part of the scene.

388. *ὅρᾶς*: cf. *ως ὅρᾶς* v. 190. As he says this he turns to go, but Polemon detains him. *ἰδού* is more often used to indicate compliance with a request.

ΠΟΛΕΜΩΝ (detains him)

δίνασαι δὲ δήπουθεν λέγειν,

Πάτακε;

ΠΑΤΑΙΚΟΣ

μετρίως.

ΠΟΛΕΜΩΝ

ἀλλὰ μήν. Πάτακε, δεῖ.

390 αὐτῇ 'στὶν ἡ σωτηρία τοῦ πράγματος.

ἔγὼ γάρ εἴ τι πάποτ' ἡδίκηχ' ὀλως —

[105]

εἴ μὴ διατελῶ πάντα φιλοτιμούμενος —

E⁴, quat. y, p. 14

τὸν κόσμον αὐτῆς εἴ θεωρήσαις —

ΠΑΤΑΙΚΟΣ

καλῶς

ἔχει.

ΠΟΛΕΜΩΝ

θεώρησον, Πάτακε, πρὸς θεῶν·

καὶ μᾶλλον μὲν ἐλεγήσεις.

ΠΑΤΑΙΚΟΣ (aside)

ὦ Πόσειδον.

ΠΟΛΕΜΩΝ

δεῦρ' οὐτι·

ἐνδύμαθ' οἶ, οὐα δὲ φαίνεθ' ἡμίκ' ἀν

[110]

399. *μετρίως*: cf. E. 19 *μετρίω γε* . . . *ρήτορι*.

390. Cf. E. 201.

391 ff. Polemon is so agitated, in urging his merits as a husband before his ambassador, that he cannot complete his sentences.

392. *πάντα φιλοτιμούμενος*: *in all things zealous* toward her, cf. Xen. Oec. 4. 24 *δει ἐν γέ τι φιλοτιμούμενος*.

393. As an illustration of his devotion to Glycera Polemon thinks of the finery he has given her. — *καλῶς έχει*: Pataecus does not care to inspect Glycera's wardrobe and tries to decline

politely; but Polemon will not let him off. For the polite phrase of refusal cf. Antiph. 165 Κ. βαθεια . . . πινεῖ: — *καλῶς έχει μα*. Theocr. 15. 3 *ἴμβαλε καὶ ποτίκρανο*. — *έχει καλλιστα*. Aristoph. Ran. 508 *καλλιστ'*, *έπαιρω*, Hor. Ep. 1. 7. 16 *quantum vis tolle*. — *be-nigne*.

396. *ἐνδύματα*: elsewhere only in late writers. — *οὐα δὲ φαίνεται*: Polemon's thoughts pass from Glycera's finery to her person. The poignancy of his grief seeks to find expression in the representation to his friend of the charms of the woman he has lost.

λάβῃ τι τούτων· οὐ γὰρ ἔοράκεις ἵσως.

ΠΑΤΑΙΚΟΣ

ἔγωγε.

ΠΟΛΕΜΩΝ

καὶ γὰρ τὸ μέγεθος δῆπουθεν ἦν
ἀξιον ἴδειν. ἀλλὰ τί φέρω νῦν εἰς μέσον
400 τὸ μέγεθος, ἐμβρόντητος, ὑπὲρ ἀλλων λαλῶν;

ΠΑΤΑΙΚΟΣ (reassuringly)

μὰ τὸν Δί', οὐδέν.

ΠΟΛΕΜΩΝ

οὐ γάρ; ἀλλὰ δεῖ γέ σε [115]

ἴδειν· βάδιζε δεῦρο.

ΠΑΤΑΙΚΟΣ

πάραγ', εἰσέρχομαι.

Polemon leads the way into his house, Pataecus following. Moschion appears at the door of the house of Pataecus. He looks about anxiously for the enemy. When he sees Polemon entering the other house with Pataecus, and none of the army present, he comes out of the house, reassured.

397. **λάβῃ**: *puts on*, a proper aor. of **ἔχειν**, which is common in the sense of "wear." **ἀναλαβεῖν** is similarly used, e.g. in Plutarch and Lucian. — **ἔοράκεις**: **ἐωρ-**, the reading of C and of L second hand, would give an undesirable ana-paest beginning with **γάρ**. Some scholars regard **ἔοράκειν** (-**κη**) as the correct Attic spelling of the plpf., and the short vowel in the pf. is in fact required by the meter in many passages.

398. **καὶ γάρ**, **κτέ.**: *why, just the magnificence of them was, I dare say, etc.* **τὸ μέγεθος** and **τὸ μεγάλειον** were employed by writers on aesthetics in the meaning of "grandeur," "majesty," "sublimity," e.g. of style by Longinus 12. 4. Cf. Acts 2. 11 **τὰ μεγαλεῖα τοῦ θεοῦ** and in Byzantine Greek **τὸ μέγεθος σου** "your Majesty."

399. **φέρω**, **κτέ.**: *bring up as a sub-*

ject of conversation, *allude to*, cf. Herod.

4. 97 **ἔγώ δὲ γνώμην . . . ἐ μέσον φέρω.**

400. **ἐμβρόντητος**: sc. **ἔγω**, *scatter-brained*, lit. *thunderstruck*, *attonitus*, cf. S. 199. — **ὑπέρ** = **περί**, a usage common in the orators and occasional in other writers, cf. Pet. fr. 2, p. 94, Men. 521 K. **ὑπέρ μὲν οἰνον μηδὲ γρῦν**, **τίτθη**, **λέγε**. — **ἄλλων**: *indifferent things*. This meaning developed naturally out of the usual meaning, cf. Eur. I.A. 1135 **οὐκ ἀλλ' ἔρωτῶ**, **καὶ σὺ μὴ λέγη ἄλλα μοι.**

401. **οὐδέν**: *not at all*, sc. **εἰ** **ἐμβρόντητος**.

402. The fact that Polemon insists so persistently that Pataecus shall see Glycera's finery raises the suspicion that the poet has a larger motive than merely to make Polemon ridiculous. See the explanation at the beginning of the third act.

ACT IV

Sc. 1. MOSCHION

ΜΟΣΧΙΩΝ

(To Polemon and Pataecus as they disappear into the other house)

οὐκ εἰσφθερεῖσθε θάττον ὑμεῖς ἐκποδῶν;

λόγχας ἔχοντες ἐκπεπηδήκαστι μοι.

(Again looking about him)

405 οὐκ ἀν δύναιντο δ' ἐξελεῖν νεοττιὰν

χελιδόνων, οἵοι πάρειστ', οἱ βάσκανοι.

[120]

“ἀλλὰ ξένους”, φήσι, “εἰχον.” εἰσὶ δ' οἱ ξένοι

End of Lp. ηβ

403 ff. Moschion was sent into the house by Davus at v. 282 to wait for a few days until Glycera should languish for him. What seems to him an endless time has elapsed, during which he has been afraid either to leave the house, invested as it was by the "army" under the command of Sosias, or to go into the women's apartments to visit Glycera, in view of his mother's apparently hostile attitude (vv. 190 ff.) toward his attentions to Glycera and of the reported objections of Glycera herself (vv. 223 ff.). At length, when he can stand the suspense no longer, he comes forth from the house, taking pains to avoid the enemy.

403. *εἰσφθερεῖσθε*: *aye, in with you, and the devil take you!* Moschion repeats the *εἰσ-* of the last word of Pataecus, *εἰσέρχομαι*. This compound occurs in S. 372 *εἰσφθάρηθι*, but not elsewhere in this sense; cf. *ἀποφθείρων* in S. 161 and see on v. 286. The compound *ἀνεπάταξε* in E. 674 is also invented for the occasion.

404. Better to express his contempt (simulated, however) for the forces of the enemy, Moschion adopts the mock-tragic style. The verse suggests Eur.

Phoen. 1382 (Eteocles and Polyneices) *ἥστον δὲ λόγχας*, but is quoted from no known passage. *λόγχη* is distinctively tragic and is used by the comic poets only for pompous effect, as Aristoph. Ran. 1016 (Aeschylus speaks) *ἀλλὰ πνευτας δόρυ καὶ λόγχας καὶ λευκολάθους τρυφαλείας*.

405. Cf. Luc. Dial. meretr. 9. 5, where the successful rival says to Polemon *ὦς βρεφυλλίος ταῦτα, ὦ μισθοφόρε, ἡμῖν λέγεις καὶ μορμολύττη; σὺ γάρ ἀλεκτρυντα πώποτε ἀπέκτεινας ἡ πόλεμον εἶδες;*

406. *οἱ βάσκανοι*: *the scurvy knaves*. The word originally implied envious and malicious action, esp. the casting of the evil eye. A trace of this meaning may possibly be felt here, since Moschion, thinking himself the fortunate lover, attributes *φθόνος* to Polemon. Cf. Aristoph. Eq. 103, where one of the slaves of Demos says of the Paphlagonian *ἐπίταστα λείξας δημιτραθ' ὁ βάσκανος*.

407. *ξένοι*: *mercenary troops*. Sosias is a *ξένος* v. 241.—*φησι*: Davus. We are to suppose that when Davus followed Moschion into the house (v. 272, cf. v. 419) he reported the arrival of the enemy, magnifying, of course, the

οἱ περιβόητοι — (Catching sight of Sosias)
 Σωσίας εἴς ούτοσί. —

πολλῶν γεγονότων ἀθλίων κατὰ τὸν χρόνον

410 τὸν νῦν, — φορὰ γὰρ γέγονε τούτου νῦν καλὴ
 ἐν ἄπασι τοῖς Ἑλλησι δὶ' ὅ τι δή ποτε —

οὐδένα νομίζω τῶν τοσούτων ἀθλίουν
 ἀνθρωπον οὕτως ὡς ἐμαυτὸν ζῆν ἐγώ.
 ὡς γὰρ τάχιστ' εἰσῆλθον, οὐδὲν ὅντες

415 εἴωθ' ἐποίουν, οὐδὲ πρὸς τὴν μητέρα
 εἰσῆλθον, οὐ τῶν ἔνδον ἐκάλεσ' οὐδένα
 πρὸς ἐμαυτόν, ἀλλ' εἰς οἶκον ἐλθὼν ἐκποδὼν
 ἐνταῦθα κατεκείμην συνεστηκὼς πάνυ.

872 Κ.
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formidable character of the “army.”
 — **εἶχον**: Polemon and his party.

408. Sosias and his troops were sent into the house of Polemon in v. 358. But, since Sosias is here pointed to as present, we must suppose that he has come out again. He is probably lying in a drunken stupor in the portico (v. 346), or skulking in the distance.— **εἰς**: according to an old proverb fr. com. adesp. 679 K. *εἰς ἀνήρ, οὐδεὶς ἀνήρ.*

409 ff. An obscure reference to the troubled state of affairs in Greece. See p. 145 and on v. 5. Euripides begins his diatribe against athletes in a similar way (fr. 282 N.), *κακῶν γὰρ δυτῶν μυρίων καθ' Ἑλλάδα, οὐδὲν κάκινόν ἔστιν ἀθλητῶν γένους.*

410. **φορά**: *crop*, cf. Dem. 18. 61 *παρὰ γὰρ τοῖς Ἑλλησιν, οὐ τισὶν ἀλλὰ ἄπασιν ὁμοιώς, φορὰν προδοτῶν καὶ δωροδόκων καὶ θεοῦς ἔχθρῶν συνέβη γενέσθαι*, Aeschin. 3. 234.— **τούτου**: i.e. τῶν ἀθλίων considered as a product.

411. **δὶ' ὅ τι δή ποτε**: *whatever the reason may be.*

412 ff. The order of words is nicely

calculated to give the desired emphasis.

— **οὐδένα τῶν τοσούτων**: *not one of them all.*— **ἐγώ**: tacked on at the end, has about the emphasis of “*in my opinion.*”

414. **εἰσῆλθον**: v. 282.

415. **ἐποίουν**: on the spelling see notes on H. 1 and v. 176.

416. **εἰσῆλθον**: i.e. into the part of the house reserved for the women, the *γυναικωνῖτις*, cf. Men. 519 K. *νῦν δὲ εἰς γυναικωνῖτιν εἰσέβηθαν λόγω παράσιτον.*

417. **οἶκον**: the large common living room or perhaps the chamber reserved for the men, *ἀνδρῶν ορ ἀνδρωνῖτις*. *oikos*, except in idiomatic prepositional phrases (e.g. *κατὰ τὸν οἶκον*), usually means “room” in classical Attic prose and in comedy, cf. Phryn. 66 K. *ἐπτάκλινος οἶκος ήν, εἰτ' ἐννεάκλινος ἔτερος οἶκος*, “house” only in lyric and tragic poetry.

418. **συνεστηκὼς πάνυ**: apparently *quite composed, in good order*, cf. Xen. Anab. 6. 5. 30 *ἔπει δὲ εἶδον οἱ Ἑλλῆρες τὸ τε Φαρναβάζου ἱππικὸν ἔτι συνεστηκός*, ibid. 7. 6. 26 *οὗτε γὰρ ἱππικὸν οὗτε πελταστικὸν ἔτι ἐγώ συνεστηκός κατέλαβον*,

τὸν Δᾶον εἰσπέμπω δὲ δηλώσονθ' ὅτι
 420 ἥκω, τοσοῦτον αὐτό, πρὸς τὴν μητέρα.
 οὗτος μὲν οὖν, μικρόν τι φροντίσας ἐμοῦ,
 ἄριστον αὐτοῖς καταλαβὼν παρακείμενον,
 ἐγέμιζεν αὐτόν. ἐν δὲ τούτῳ τῷ χρόνῳ
 κατακείμενος πρὸς ἐμαυτὸν ἔλεγον· “αὐτίκα
 425 πρόσεισιν ἡ μητῆρ ἀπαγγελοῦσά μοι
 παρὰ τῆς ἐρωμένης ἐφ' οἷς ἀν φησί μοι
 εἰς ταῦτὸν ἐλθεῖν.” αὐτὸς ἐμελέτων λόγον —

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[140]

[Lacuna of ca. 157 verses to K²]

Moschion probably goes on to tell of a confidential talk between Glycera and Myrrhina which he has overheard. He is convinced that his hopes are illusory and realizes that he has been duped by Davus. He has heard also things which arouse his curiosity regarding Glycera (v. 665), but not enough to reveal the facts in full. When Pataecus comes out of Polemon's house, Moschion conceals himself from view. He is present, but unobserved by the others, throughout the following scenes.

Sc. 2. MOSCHION (in hiding), PATAECUS

Sc. 3. MOSCHION (in hiding), PATAECUS, GLYCERA

While inspecting the wardrobe of Glycera in Polemon's house, Pataecus seems to have noticed something among her belongings that aroused in him a suspicion as to her identity. Therefore, when he summons her from the house, he has three objects in view: the first, to secure an explanation of her conduct with Moschion; the second, to discharge his mission of reconciling her

Dem. 8. 11 δ μὲν γὰρ ἔχων δύναμιν συνεστηκίαν δεῖ περὶ αὐτὸν, and the noun σύντασις (e.g. τροσώπου). The opposite is ἔξεστηκά *distraught*, cf. ἔξεστηκα S. 67, 418, ἔκστασις E. 678. In a play of the Old Comedy we should suspect paronomasia, *-εστυκώς*.

419. *εἰσπέμπω*: see on *εἰσῆλθον* in v. 418.

420. *αὐτό* = *μόνον*, *only that*.

422. *ἄριστον*: cf. v. 187.

425. Davus had led him to believe

that his mother was intervening on his behalf, vv. 154, 188.

426. *ἐφ' οἷς ἀν* . . . *ἐλθεῖν*: the vb. *φησί* (subj. Glycera) intervenes and changes the opt. to the inf. Without *φησί* the clause would be *ἐφ' οἷς ἀν ἐλθοι*. The *ἀν* of the opt. clause is of course retained when the opt. becomes the inf. — *μοι*: governed by *εἰς ταῦτα*.

427. *εἰς ταῦτα*: cf. v. 590. — *ἐμελέτων*: just as he had rehearsed in vv. 191 ff. how he should act. Cf. E. 201.

with Polemon; the third, to discover who she really is. He finds her unwilling to return to Polemon (vv. 599, 625, 630, cf. 904). She assures Pataecus, however, that her relations with Moschion have been innocent, though she admits that she has put herself in a false position with him.

ΓΛΤΚΕΡΑ

----- 'λαθεῖν'

585 *τὸν πατέρα καὶ τὴν μητέρ' αὐτοῦ, φράζε μοι,* <sup>K², quat. z,
p. 3, l. 18</sup>
 'ένταῦθα καταφυγοῦσ' ἐδυνάμην — οὐ, σκοπεῖς,
 'ἴνα με λάβῃ γυναῖκα, κατά με γὰρ πάνυ
 μονουμένην' οὐ τοῦθ', ἐταίραν δ' ἵνα μ' ἔχῃ;
 εἰτ' οὐ λαθεῖν τούτους ἀν ἐσπευδον, τάλαν,

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590 *αὐτός τ' ἐκεῖνος; ἀλλ' ἵταμῶς εἰς ταῦτο με*

585 ff. Pataecus has probably asked Glycera to defend herself against Polemon's charge of unfaithfulness. Was hermotive in accepting Myrrhina's hospitality really fear of Polemon, as she had alleged, or the desire to be near Moschion? If the former, he might induce her to return to Polemon. Glycera is now showing that her conduct will not bear the interpretation that has been put upon it. She employs the argument from probability throughout.

— *τὸν πατέρα καὶ τὴν μητέρα*: though she is defending herself before Pataecus she refers to him and Myrrhina in the third person (vv. 589, 591) precisely as if she were addressing a court. The thought seems to be: *Could I have taken refuge here, in order to be Moschion's mistress, without his father's and his mother's knowledge?*

586. οὐ, κτέ.: const. with *καταφυγοῦσα*. — σκοπεῖς: *you observe*. On δρᾶς, μανθάνεις, and similar parenthetical expressions see Kock on Aristoph. Nub. 355.

587. κατά με: *in accordance with my station*. See on H. 19 and cf. S. 180. — πάνυ: *utterly*, modifies the following

partic., cf. Xenarch. 7 K. *εἰς τις θεοῖσιν ἔχθρὸς διωρώκτος πάνυ | ξηραινομένους ως εἰδε τοὺς ἤχθους*.

588. μονουμένην: *left utterly alone in the world as I was*. Having no parents and no dowry she could not hope for a legal marriage, much less for one above her social position. — οὐ τοῦτο: sc. *ἵνα, that was impossible*. The *τινα*-clauses summarize the charge which she is refuting, viz. *ένταῦθα κατέφυγες, οὐκ ἵνα σε λάβῃ γυναῖκα, ἀλλ' ἵνα σ' ἔχῃ ἐταίραν*.

589. εἴτα: *in that case*, i.e. if I had consented to be his mistress. — λαθεῖν: *in fact she had made no attempt at concealment*. — τούτους: Pataecus, Myrrhina, and the members of their household. We feel that the appeal is addressed to the spectators as well as to the persons on the scene.

590. ἐκεῖνος: Moschion. τὲ connects the two subjects, as if ἔγώ had preceded. The second clause is brought in as an afterthought: Moschion's conduct, she pretends, also bears out her argument. Had there been an intrigue between them he would have been as anxious as she that the family should

τῷ πατρὶ κατέστησ', εἰλόμην δ' οὗτως ἐγὼ
ἀφρόνως ἔχειν, ἐχθρὸν τε πράττειν πρᾶγμά μοι,
νῦνθι θ' ὑπόνοιαν καταλιπεῖν αἰσχρὰν ἐμοῦ.

ΠΑΤΑΙΚΟΣ

ἢν ἔξαλεύφασ' οὐκέτ' οὐδ' αἰσχρὰ φανεῖ.

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ΠΑΤΚΕΡΑ

595 Πάταικε, καὶ σὺ ταῦτα συμπεπεισμένος
ἢλθεις τοιαύτην θ' ὑπέλαβές με γεγονέναι;

ΠΑΤΑΙΚΟΣ

μὴ δὴ γένοιτ', ὡς Ζεῦ πολυτίμητ', ἄδικα δὲ
δείξαις ἀληθῶς ὄντ'. ἐγὼ μὲν πείθομαι.
αλλ' ἀπίθι μηδὲν ἤπτον.

[175]

not suspect it. Through her desire to shield her brother, Glycera is disingenuous with Pataecus. — *ἴταμάς*: *boldly*: cf. E. 311. — *εἰς ταῦτό*: *into his father's presence*, cf. v. 427. — *με*: for *ἔμαυτόν*. The reflexive force is weak, since the phrase *κατέστησά με* about = *ῆλθον*. Cf. Kühner-Gerth § 454. 2, Anm. 8.

591. *τῷ πατρὶ*: i.e. Pataecus himself. — *εἰλόμην δέ*: the horns of the dilemma which presented itself to her were (1) her fear of Polemon, which made it impossible for her to remain in his house, and (2) the certainty that if she accepted Myrrhina's offer of hospitality her motive would be misunderstood. Of the two evils she chose the latter, but with full knowledge of the possible consequences.

592. *ἐχθρόν*: cf. Soph. Phil. 475 *τοῖσι γενναῖοισι τοι τὸ τ' αἰσχρὸν ἐχθρόν*.

594. *ἔξαλεύφασα*: cf. Eur. Hec. 590 *τὸ μὲν σὸν . . . πάθος οὐκ ἀν δυναίμην* *ἔξαλεύψασθαι φρενός*, and for the same

figure Aesch. Prom. 789 *ἢν ἐγγράφου σὺ μνήμοσιν δέλτοις φρενῶν*.

595. *καὶ σύ*: Glycera reproaches Pataecus, who has known her long (συνήθης, v. 385).

596. *τοιαύτην*: i.e. *μοιχεύτριαν*.

597. The same oath in Men. 848 K., which is a reminiscence of Aristoph. Eq. 1390. — *ἄδικα*: Polemon's accusation.

598. *δείξαις*: for the opt. of entreaty see Kühner-Gerth § 395. 5. Objection has been raised to the aor. opt. ending *-ας* in Attic (van Leeuwen on Aristoph. Plut. 1035), but it seems too well authenticated to displace; see verb-list in Kühner-Blass. — *πείθομαι*: cf. Aristoph. Plut. 251 *ἢν ἐγὼ φιλῶ μάλιστα μετὰ σέ*. — *πείθομαι*.

599. *ἀπίθι μηδὲν ἤπτον*: *go back to him just the same*. *ἀπιέναι* is used in precisely this meaning in v. 860, where Doris reports to Polemon: *ὦς φησιν, ἀπεισιν ὡς σέ*. — *εἰς ἄλλας, κτέ.*: Glycera's resolution seems unalterable, cf. v. 622.

ΓΑΤΚΕΡΑ

「εἰς ἄλλας κόρας」

600 ὑβριζέτω τὸ λοιπόν.

ΠΑΤΑΙΚΟΣ

οὐχ ὑβριστικῶς

γέγονε τὸ δεινόν.

ΓΑΤΚΕΡΑ

ἀνόστιον δ' ἔπραξε με.

οὐκ ἔσθ' ὄρᾶν θεράπαιναν ἀθλιωτέραν

「ἔμοι」—

[Lacuna of 16 verses to K¹]

Glycera seems to have declared to Pataecus that she is free born and also to have asked him to examine the proofs of her origin for himself, that he may assist her to establish her legal independence of Polemon. A single word quoted from this play may belong here :

ΓΑΤΚΕΡΑ

ἀποδεῖξαι

392 K.

When the text begins again Glycera is explaining to Pataecus the nature of the objects, contained in the chest, which she has asked him to examine.

ΓΑΤΚΕΡΑ

σ λα

K¹, quat. 2, p. 3, l. 17

600. οὐχ ὑβριστικῶς : Pataecus suggests that Polemon's act was not unpardonable, since it was committed δι' ὅργήν, not wantonly.

601. ἀνόστιον ἔπραξε : cf. Eur. I.A. 1105 ἀνόσια πράσσων.

602. Glycera is now overcome by the recollection of her wrongs and sufferings. The knowledge, which she has all along possessed, that she is of free birth, increases her indignation against Polemon. The thought probably occurs to her that, by establishing the fact of her free birth, she will be able the more easily to shake off the author-

ity which he feels he has over her person. — **θεράπαιναν :** cf. Ceph. 4 K. *νῦν δ' ὡστερεὶ θεράπαιν' ἔχω περιβαρίδας.* — **ἀθλιωτέραν :** cf. Eur. Hel. 594 *τις ἡμῶν ἔγενετ' ἀθλιώτερα;* Suppl. 1076 *οὐκ ἀντιν' εὑροῖτ' ἀλλον ἀθλιώτερον.*

F. 392. In the rhetorical lexicon Bekk. Anec. 427, 23 we find **ἀποδεῖξαι**, οὐ παραδεῖξαι. “**ὅμοις δ' ἀποδεῖξον τοῦτο τὴν γυναικί,**” καὶ Περικειρομένη Μέανδρος. The quotation from the Periceiromene seems to have fallen out, but some form of the vb. **ἀποδεῖξαι**, which is attested by the lexicon, came from this play.

ACT IV

Sc. 1. MOSCHION

ΜΟΣΧΙΩΝ

(To Polemon and Pataecus as they disappear into the other house)

οὐκ εἰσφθερεῖσθε θάττον ὑμεῖς ἐκποδών;

λόγχας ἔχοντες ἐκπεπηδήκασί μοι.

End of Lp. 12

(Again looking about him)

405 οὐκ ἀν δύναιντο δ' ἔξελεῖν νεοττιάν

χελιδόνων, οἵοι πάρεισ', οἱ βάσκανοι.

[120]

“ἀλλὰ ξένους”, φήσ’, “εἰχον.” εἰσὶ δ' οἱ ξένοι

403 ff. Moschion was sent into the house by Davus at v. 232 to wait for a few days until Glycera should languish for him. What seems to him an endless time has elapsed, during which he has been afraid either to leave the house, invested as it was by the “army” under the command of Sosias, or to go into the women’s apartments to visit Glycera, in view of his mother’s apparently hostile attitude (vv. 199 ff.) toward his attentions to Glycera and of the reported objections of Glycera herself (vv. 223 ff.). At length, when he can stand the suspense no longer, he comes forth from the house, taking pains to avoid the enemy.

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404. Better to express his contempt (simulated, however) for the forces of the enemy, Moschion adopts the mock-tragic style. The verse suggests Eur.

Phoen. 1382 (Eteocles and Polyneices) *ἥσσον δὲ λόγχαις*, but is quoted from no known passage. *λόγχη* is distinctively tragic and is used by the comic poets only for pompous effect, as Aristoph. Ran. 1016 (Aeschylus speaks) *ἀλλὰ πνέοντας δόρυ καὶ λόγχας καὶ λευκολόφους τρυφαλείας*.

405. Cf. Luc. Dial. meretr. 9. 5, where the successful rival says to Polemon *ωἱς βρεφυλλίος ταῦτα, ὡ μασθόφρε, ημῖν λέγεις καὶ μορμολύττῃ; σὺ γὰρ ἀλεκτρυόνα πώτοτε ἀπέκτεινας η πόλεμον εἶδες;*

406. οἱ βάσκανοι: *the scurvy knaves*. The word originally implied envious and malicious action, esp. the casting of the evil eye. A trace of this meaning may possibly be felt here, since Moschion, thinking himself the fortunate lover, attributes *φθένος* to Polemon. Cf. Aristoph. Eq. 103, where one of the slaves of Demos says of the Paphlagonian *ἐπίπαστα λείξας δημόπραθ' οἱ βάσκανος*.

407. *ξένος*: *mercenary troops*. Sosias is a *ξένος* v. 241. — *φήσις*: Davus. We are to suppose that when Davus followed Moschion into the house (v. 272, cf. v. 419) he reported the arrival of the enemy, magnifying, of course, the

οἱ περιβόητοι — (Catching sight of Sosias)
 Σωσίας εἰς ούτοσί. —

πολλῶν γεγονότων ἀθλίων κατὰ τὸν χρόνον

410 τὸν νῦν, — φορὰ γὰρ γέγονε τούτου νῦν καλὴ 872 K.
 ἐν ἄπασι τοῖς Ἑλλησι δὶ ὁ τι δή ποτε — [125]
 οὐδένα νομίζω τῶν τοσούτων ἀθλιον
 ἄνθρωπον οὐτως ὡς ἐμαυτὸν ζῆν ἐγώ.
 ὡς γὰρ τάχιστ' εἰσῆλθον, οὐδὲν ὅν ἀεὶ

415 εἴωθ' ἐποίουν, οὐδὲ πρὸς τὴν μητέρα
 εἰσῆλθον, οὐ τῶν ἔνδον ἐκάλεσ' οὐδένα
 πρὸς ἐμαυτόν, ἀλλ' εἰς οἶκον ἐλθὼν ἐκποδὼν
 ἐνταῦθα κατεκείμην συνεστηκώς πάνυ.

[130]

formidable character of the “army.”

— **εἰχον**: Polemon and his party.

408. Sosias and his troops were sent into the house of Polemon in v. 358. But, since Sosias is here pointed to as present, we must suppose that he has come out again. He is probably lying in a drunken stupor in the portico (v. 346), or skulking in the distance. — **εἰς**: according to an old proverb fr. com. adesp. 679 K. *εἰς ἀνήρ, οὐδεὶς ἀνήρ.*

409 ff. An obscure reference to the troubled state of affairs in Greece. See p. 145 and on v. 5. Euripides begins his diatribe against athletes in a similar way (fr. 282 N.), *κακῶν γὰρ δυτῶν μυρίων καθ' Ἑλλάδα, οὐδὲν κάκιον ἔστιν ἀθλητῶν γένους.*

410. **φορὰ**: *crop*, cf. Dem. 18.61 *παρὰ γὰρ τοῖς Ἑλλησιν, οὐ τισὶν ἀλλὰ ἄπασιν ὄμοις, φορὰν προδότῶν καὶ δωροδόκων καὶ θεοῖς ἔχθρῶν συνέβη γενέσθαι*, Aeschin. 3. 234. — **τούτου**: i.e. τῶν ἀθλῶν considered as a product.

411. **δὶ δὲ δῆ ποτε**: *whatever the reason may be.*

412 ff. The order of words is nicely

calculated to give the desired emphasis.

— **οὐδένα τῶν τοσούτων**: *not one of them all.* — **ἐγώ**: tacked on at the end, has about the emphasis of “*in my opinion*.”

414. **εἰσῆλθον**: v. 232.

415. **ἐποίουν**: on the spelling see notes on H. 1 and v. 176.

416. **εἰσῆλθον**: i.e. into the part of the house reserved for the women, the *γυναικωνῖτις*, cf. Men. 519 K. *νῦν δ' εἰς γυναικωνῖτιν εἰσένθετος θαντὸν παράσιτον.*

417. **οἶκον**: the large common living room or perhaps the chamber reserved for the men, *ἀνδρώνορ ἀνδρωνῖτις*. *οἶκος*, except in idiomatic prepositional phrases (e.g. *κατὰ τὸν οἶκον*), usually means “room” in classical Attic prose and in comedy, cf. Phryn. 66 K. *ἐπτάκλινος οἶκος ἦν, εἰτ' ἐννεάκλινος ἔτερος οἶκος*, “house” only in lyric and tragic poetry.

418. **συνεστηκώς πάνυ**: apparently *quite composed, in good order*, cf. Xen. Anab. 6. 5. 30 *ἐπεὶ δὲ εἶδον οἱ Ἑλληνες τὸ τε Φαρναβάζου ἱππικὸν ἔτι συνεστηκός*, ibid. 7. 6. 26 *οὐτε γὰρ ἱππικὸν οὔτε πελταστικὸν ἔτι ἐγώ συνεστηκός κατέλαβον*,

τὸν Δᾶον εἰσπέμπω δὲ δηλώσονθ' ὅτι
 420 ἥκω, τοσοῦτον αὐτό, πρὸς τὴν μητέρα.
 οὗτος μὲν οὖν, μικρόν τι φροντίσας ἐμοῦ,
 ἄριστον αὐτοῖς καταλαβὼν παρακείμενον,
 ἐγέμιζεν αὐτόν. ἐν δὲ τούτῳ τῷ χρόνῳ
 κατακείμενος πρὸς ἐμαντὸν ἔλεγον· “αὐτίκα
 425 πρόσεισιν ἡ μήτηρ ἀπαγγελοῦσά μοι
 παρὰ τῆς ἐρωμένης ἐφ' οἷς ἀν φησί μοι
 εἰς ταῦτὸν ἐλθεῖν.” αὐτὸς ἐμελέτων λόγον —

[135]

[140]

[Lacuna of ca. 157 verses to K²]

Moschion probably goes on to tell of a confidential talk between Glycera and Myrrhina which he has overheard. He is convinced that his hopes are illusory and realizes that he has been duped by Davus. He has heard also things which arouse his curiosity regarding Glycera (v. 665), but not enough to reveal the facts in full. When Pataecus comes out of Polemon's house, Moschion conceals himself from view. He is present, but unobserved by the others, throughout the following scenes.

Sc. 2. MOSCHION (in hiding), PATAECUS

Sc. 3. MOSCHION (in hiding), PATAECUS, GLYCERA

While inspecting the wardrobe of Glycera in Polemon's house, Pataecus seems to have noticed something among her belongings that aroused in him a suspicion as to her identity. Therefore, when he summons her from the house, he has three objects in view: the first, to secure an explanation of her conduct with Moschion; the second, to discharge his mission of reconciling her

Dem. 8. 11 δ μὲν γὰρ ἔχων δύναμιν συνεστηκῶν δει' περι αὐτόν, and the noun σύστασις (e.g. τροσάπου). The opposite is ἔξεστηκά *distraught*, cf. ἔξεστηκα S. 67, 418, ἔκστασις E. 678. In a play of the Old Comedy we should suspect paronomasia, -εστηκώς.

419. *εἰσπέμπω*: see on *εἰσῆλθον* in v. 416.

420. *αὐτό* = *μόνον*, *only that*.

422. *ἄριστον*: cf. v. 187.

425. Davus had led him to believe

that his mother was intervening on his behalf, vv. 154, 188.

426. *ἐφ' οἷς ἀν* . . . *ἐλθεῖν*: the vb. *φησί* (subj. Glycera) intervenes and changes the opt. to the inf. Without *φησί* the clause would be *ἐφ' οἷς ἀν Ἐλθοι*. The *ἀν* of the opt. clause is of course retained when the opt. becomes the inf. — *μοι*: governed by *εἰς ταῦτα*.

427. *εἰς ταῦτα*: cf. v. 590. — *ἐμελέτων*: just as he had rehearsed in vv. 191 ff. how he should act. Cf. E. 201.

with Polemon; the third, to discover who she really is. He finds her unwilling to return to Polemon (vv. 599, 625, 630, cf. 904). She assures Pataecus, however, that her relations with Moschion have been innocent, though she admits that she has put herself in a false position with him.

ΓΛΤΚΕΡΑ

----- 'λαθεῖν'

585 *τὸν πατέρα καὶ τὴν μητέρ' αὐτοῦ, φράζε μοι,* <sup>K², quat. z,
p. 3, l. 18</sup>
ἐνταῦθα καταφυγοῦσ' ἐδυνάμην — οὐ, σκοπεῖς,
ἴνα με λάβῃ γυναῖκα, κατά με γὰρ πάνυ
μονούμενην οὐ τοῦθ', ἔταιραν δ' ἵνα μ' ἔχῃ;
εἰπ' οὐ λαθεῖν τούτους ἀν ἔσπευδον, τάλαν, [165]
 590 *αὐτός τ' ἐκεῖνος; ἀλλ' ἵταμῶς εἰς ταῦτο με*

585 ff. Pataecus has probably asked Glycera to defend herself against Polemon's charge of unfaithfulness. Was hermotive in accepting Myrrhina's hospitality really fear of Polemon, as she had alleged, or the desire to be near Moschion? If the former, he might induce her to return to Polemon. Glycera is now showing that her conduct will not bear the interpretation that has been put upon it. She employs the argument from probability throughout.

— *τὸν πατέρα καὶ τὴν μητέρα:* though she is defending herself before Pataecus she refers to him and Myrrhina in the third person (vv. 589, 591) precisely as if she were addressing a court. The thought seems to be: *Could I have taken refuge here, in order to be Moschion's mistress, without his father's and his mother's knowledge?*

586. *οὐ, κτέ.:* const. with *καταφυγοῦσα. — σκοπεῖς:* you observe. On δρᾶς, μανθάνεις, and similar parenthetical expressions see Kock on Aristoph. Nub. 355.

587. *κατά με:* in accordance with my station. See on H. 19 and cf. S. 180. — *πάνυ:* utterly, modifies the following

partic., cf. Xenarch. 7 K. *εἰς τις θεοῖσιν ἔχθρὸς διωρωκτος πάνυ | ξηραινομένους ως εἰδε τοὺς ἤχθντος.*

588. *μονούμενην:* left utterly alone in the world as I was. Having no parents and no dowry she could not hope for a legal marriage, much less for one above her social position. — *οὐ τοῦτο:* sc. *ἥν, that was impossible.* The *τινα*-clauses summarize the charge which she is refuting, viz. *ἐνταῦθα κατέφυγες, οὐκ ἵνα σε λάβῃ γυναῖκα, ἀλλ' ἵνα σ' ἔχῃ ἔταιραν.*

589. *εἴτα:* in that case, i.e. if I had consented to be his mistress. — *λαθεῖν:* in fact she had made no attempt at concealment. — *τούτους:* Pataecus, Myrrhina, and the members of their household. We feel that the appeal is addressed to the spectators as well as to the persons on the scene.

590. *ἴκετος:* Moschion. *τὲ* connects the two subjects, as if *ἔγώ* had preceded. The second clause is brought in as an afterthought: Moschion's conduct, she pretends, also bears out her argument. Had there been an intrigue between them he would have been as anxious as she that the family should

τῷ πατρὶ κατέστησ', εἰλόμην δ' οὔτως ἐγὼ
ἀφρόνως ἔχειν, ἐχθρὸν τε πράττειν πρᾶγμά μοι,
νῦν θ' ὑπόνοιαν καταλιπεῖν^γ αἰσχρὰν ἐμοῦ.^γ

ΠΑΤΑΙΚΟΣ

ἢν ἔξαλεύφασ' οὐκέτ' οὐδ' αἰσχρὰ φανεῖ.^γ

[170]

ΓΑΤΚΕΡΑ

595 Πάταικε, καὶ σὺ ταῦτα συμπεπέισμένος^γ
ἡλθεις τοιαύτην θ' ὑπέλαβές^γ με γεγονέναι^γ;

ΠΑΤΑΙΚΟΣ

μὴ δὴ γένοιτ', ὡς Ζεῦ πολυτίμητ', ἄδικα δὲ^γ
δείξας ἀληθῶς ὄντ^γ· ἐγὼ μὲν πείθομαι.^γ
ἀλλ' ἀπιθὶ μηδὲν ἥττον.

[175]

not suspect it. Through her desire to shield her brother, Glycera is disingenuous with Pataecus. — *Ιταύς*: *boldly*: cf. E. 311. — *εἰς ταῦτό*: *into his father's presence*, cf. v. 427. — *με*: for *ἔμαυτον*. The reflexive force is weak, since the phrase *κατέστησά με* about= *ἡλθον*. Cf. Kühner-Gerth § 454. 2, Anm. 8.

591. *τῷ πατρὶ*: i.e. Pataecus himself. — *εἰλόμην δέ*: the horns of the dilemma which presented itself to her were (1) her fear of Polemon, which made it impossible for her to remain in his house, and (2) the certainty that if she accepted Myrrhina's offer of hospitality her motive would be misunderstood. Of the two evils she chose the latter, but with full knowledge of the possible consequences.

592. *ἐχθρόν*: cf. Soph. Phil. 475 *τοῖσι γενναῖοι τοι τὸ τ' αἰσχρὸν ἐχθρόν*.

594. *ἔξαλεύφασ*: cf. Eur. Hec. 590 *τὸ μὲν σὸν . . . πάθος οὐκ ἀν δυναίμην* *ἔξαλεύψασθαι φρενός*, and for the same

figure Aesch. Prom. 789 *ἢν ἐγγράφου σὸν μνήμονι δελτούς φρενῶν*.

595. *καὶ σύ*: Glycera reproaches Pataecus, who has known her long (συνήθης, v. 385).

596. *τοιαύτην*: i.e. *μοιχεύτριαν*.

597. The same oath in Men. 848 K., which is a reminiscence of Aristoph. Eq. 1390. — *ἄδικα*: Polemon's accusation.

598. *δείξας*: for the opt. of entreaty see Kühner-Gerth § 395. 5. Objection has been raised to the aor. opt. ending *-ας* in Attic (van Leeuwen on Aristoph. Plut. 1035), but it seems too well authenticated to displace; see verb-list in Kühner-Blass. — *πείθομαι*: cf. Aristoph. Plut. 251 *ὅν ἐγὼ φίλῳ μάλιστα μετὰ σέ*. — *πείθομαι*.

599. *ἄποι*: *μηδὲν ἥττον*: *go back to him just the same*. *ἀπιέναι* is used in precisely this meaning in v. 860, where Doris reports to Polemon: *ώς φησιν νῦν, ἀπειών ως σέ*. — *εἰς ἄλλας, κτέ.*: Glycera's resolution seems unalterable, cf. v. 622.

ΓΑΤΚΕΡΑ

‘εἰς ἄλλας κόρας’

600 ὑβριζέτω τὸ λοιπόν.

ΠΑΤΑΙΚΟΣ

οὐχ ὑβριστικῶς’

γέγονε τὸ δεινόν.

ΓΑΤΚΕΡΑ

ἀνόσιον δ’ ἐπραξέ με.’

οὐκ ἔσθ’ ὄρāν θεράπαιναν ἀθλιωτέραν’

‘ἔμοι’ —

[Lacuna of 16 verses to K¹]

Glycera seems to have declared to Pataecus that she is free born and also to have asked him to examine the proofs of her origin for himself, that he may assist her to establish her legal independence of Polemon. A single word quoted from this play may belong here:

ΓΑΤΚΕΡΑ

ἀποδεῖξαι

392 K.

When the text begins again Glycera is explaining to Pataecus the nature of the objects, contained in the chest, which she has asked him to examine.

ΓΑΤΚΕΡΑ

σ λα

K¹, quat. 2, p. 3, l. 17

600. οὐχ ὑβριστικῶς: Pataecus suggests that Polemon's act was not unpardonable, since it was committed δι' ὅργην, not wantonly.

601. ἀνόσιον ἐπραξε: cf. Eur. I.A. 1105 ἀνόσια πράσσων.

602. Glycera is now overcome by the recollection of her wrongs and sufferings. The knowledge, which she has all along possessed, that she is of free birth, increases her indignation against Polemon. The thought probably occurs to her that, by establishing the fact of her free birth, she will be able the more easily to shake off the author-

ity which he feels he has over her person. — θεράπαιναν: cf. Ceph. 4 K. νῦν δ' ὥσπερει θεράπαιν' ἔχω περιβαρίδας. — ἀθλιωτέραν: cf. Eur. Hel. 594 τίς ήμῶν ἔγένετ' ἀθλιώτερα; Suppl. 1076 οὐκ ἀντι' εὑροίτ' ἀλλον ἀθλιώτερον.

Fr. 392. In the rhetorical lexicon Bekk. Anec. 427. 23 we find ἀποδεῖξαι, οὐ παραδεῖξαι. “οὐδὲ δ' ἀποδεῖξον τοῦτο τὴν γυναικί,” καὶ Περικειρομένη Μένανδρος. The quotation from the Periceiromene seems to have fallen out, but some form of the vb. ἀποδεῖξαι, which is attested by the lexicon, came from this play.

620 τούμοῦ πατρὸς καὶ μητρός, ἔκέλευσεν δ' ἔχειν
ἀεὶ παρ' ἐμαυτῇ ταῦτα καὶ τηρέιν.

ΠΑΤΑΙΚΟΣ

τί οὖν

βούλει κομίσασθαι ταῦτ'; ἀπέγνωκας σῦ γὰρ [145]
κομιδῇ τὸν ἄνθρωπον; τί βούλει, φιλτάτη;

ΓΛΤΚΕΡΑ

διὰ σοῦ γενέσθω τοῦτό μοι. πραχθήσεται;

ΠΑΤΑΙΚΟΣ

625 τοῦτό γε γέλοιον. ἀλλ' ὑπὲρ πάντων ἔχρην
εἰξαί σ'.

ΓΛΤΚΕΡΑ

ἔγῳδα τῷ μ' ἀρισθ'.

ΠΑΤΑΙΚΟΣ (reluctantly yielding)

οὔτως ἔχεις;

620. Cf. Plaut. Rud. 389 *cistulam . . . quam habebat* (Palaestra) *ubique habebat qui suos parentes noscere posset.* Glycera refers to the *σπάργανα* and other memorials of her infancy which the old woman had given her (v. 15).

622. *κομίσασθαι ταῦτα*: *to have them brought*, i.e. from the house, cf. v. 633. Glycera had doubtless already used this vb., so that the meaning of the mid. voice here was clear. For this meaning cf. Thuc. 4. 38. 4 *πέμψαντες τοὺς νεκροὺς διεκούσαντο*. — *ταῦτα*: the tokens, which she seems to have kept in a casket, cf. v. 633. Probably it was to fetch this casket that Doris was sent to Polemon's house after the flight (v. 61). — *ἀπέγνωκας*, *κτέ.*: *what, have you given the fellow* (Polemon) *up absolutely?* *ἀπογιγνώσκειν* means “to

give up as hopeless,” “to despair of,” used of a thing or of a person, cf. Dem. 6. 16 *οὐρ' ἀν εἰ νῦν ἀπεγίγνωσκεν Θηβαῖος*. The partic. acquires the meaning “desperate,” “abandoned,” as applied to character, e.g. Herodian 1. 16. 4 *ἐαντὸν ἐπιδόντα μονομάχοις καὶ ἀπεγνωσμένοις ἄνθρωποις κινδυνεῦσι*.

623. *τί βούλει*: *what is your motive?*

624. *διὰ σοῦ*, *κτέ.*: *be my agent in this matter.* She probably refers to her intention of breaking off relations with Polemon.

625. *ἔχρην εἰξαί σε*: *you ought to have yielded*, i.e. to my desires in the matter, expressed in v. 599 and probably elsewhere.

626. *ἴγῳδα*, *κτέ.*: cf. Plaut. Trin. 636 *satis in rem quae sint meam ego conspicio mihi*. — *οὔτως ἔχεις*:

τίς τῶν θεραπαινῶν οἶδε ταῦθ' ὅπου στί σοι;
[150]
ἢ Δωρὶς οἶδε;

ΓΛΤΚΕΡΑ

καλεσάτω τὴν Δωρίδα

ἔξω τις.

ΠΑΤΑΙΚΟΣ

ἀλλ' ὅμως, Γλυκέρα, πρὸς τῶν θεῶν,
630 διαλλάγηθ" ἐφ' οἷς λόγοῖς νυνὶ λέγω.

Enter Doris from the house.

Sc. 4. MOSCHION (in hiding), PATAECUS, GLYCERA, DORIS

ΔΩΡΙΣ

βούλει τί χρῆμα; ἐμοὶ λέγ', ὡς κεκτημένη.

ΜΟΣΧΙΩΝ (aside)

τάχα δ' εἰσομ" οἶνον τὸ κακόν.

ΓΛΤΚΕΡΑ

ἔξενεγκέ μοι [155]

τὴν κιστίδ" ἔξω, Δωρί, τὴν τὰ ποικίλα
ἔχουσαν. οὖσθας, νῆ Δί,— ἦν δέδωκά σοι
635 τηρεῖν. τί ἀλύεις, ἀθλία;

Exit Doris into the house.

is this the way you feel about it? There is disapproval, but also acquiescence, in the question.

629 f. Pataecus makes a last appeal on behalf of Polemon. We do not know what promises he has made on behalf of Polemon — probably a pledge of good conduct.

632. *εἴσομαι*: cf. Aristoph. Lys. 1114: *τάχα δ' εἴσομαι γώ*. — *οἷον*: sc. *ἔστι*. This is the first intimation in the preserved portion of text that Moschion is present during these scenes of disclosure. He is eavesdropping, as throughout the following scene and in the last

scene of the play; see on vv. 646 ff., 907.

633. Cf. Ter. Eun. 753 *abi tu, cistellam, Pythias, domo ecfer cum monumentis.* — *τὰ ποικίλα*: *embroidered garments*, as often, cf. Theocr. 15.78 *τὰ ποικίλα πράτον διθρησον*, Philem. 76 K. *ιμάτια ποικίλ' εἰ λέγοι τις Σικελικά*. As we shall see, the chest contained other objects as well.

635. *ἀλύεις*: *are you idling?* See on E. 342 and Phot. fr. on p. 100, and cf. Ter. Eun. 754 (continuing the passage cited on v. 633) *Pyth. ubi sitas?* Thais. in risco. *odiosa, cessas?*

ΜΟΣΧΙΩΝ (aside)

πέπονθά τι,

τὴ τὸν Δία τὸν σωτῆρον, ἐγὼ καινὸν πάνυ
καὶ ποικίλον πρᾶγμα· οὐδὲν ἡ κόρη δοκεῖ

[160]

[Lacuna of ca. 7 verses to the second Leipzig fragment]

Doris has brought out the chest and returned again into the house. Pataecus first examines the ποικίλα. He has just made out the first object.

Sc. 5. MOSCHION (in hiding), PATAECUS, GLYCERA

ΠΑΤΑΙΚΟΣ

646. ὁν καὶ τότε εἶδον. οὐ παρ' αὐτὸν οὐτοσὶ¹
τράγος τις, η βοῦς, η τοιουτὶ θηρίον
ἔστηκεν;

Lp. ξα

— πέπονθά τι, κτέ.: *I've had a strange and varied experience*, cf. Dem. 35. 25 πεπόνθαμεν καινότατον, Plat. Apol. 40 θαυμάσιον τι γέγονεν.

646 ff. The following recognition scene falls into two portions. In the first Pataecus recognizes as having belonged to his first wife some objects contained in the chest, and finds that the story which Glycera has been told of the discovery of herself and brother in infancy coincides with his recollection of the exposure of twin children of his own. He is convinced that she is his daughter and inquires anxiously about his lost son. But Glycera will tell him nothing on this point. In the second portion Glycera insists that Pataecus shall prove his identity by naming and describing the objects contained in the chest. Moschion, overhearing all this, discovers for himself that Pataecus is his father and Glycera his sister.

This scene may profitably be compared with the recognition scenes in Eur. Ion 1412 ff. and in Plaut. Rud.

1134 ff. In the former, Ion causes Creusa to name and describe the objects contained in the vessel in which he kept his γυναικίσματα. In particular she describes the design on a piece of embroidery. In the Rudens, Palaestra proposes to establish her ownership of the wallet which Gripus has fished out of the sea by telling the contents of the casket contained in it. Daemones takes the objects from the casket as she mentions them, and thus discovers that Palaestra is his long-lost daughter.

The tragic coloring of this scene is noticeable in both the diction and the meter. At the climax the lines are wholly tragic. But the side remarks of Moschion stand out in sharp contrast in both respects. His rôle is that of the clown (*βαριαλόχος*); but Pataecus and Glycera are moved by genuine feeling.

646. τότε: olim, the last time he saw the chest.

647. They seem to be inspecting the figures on a piece of embroidery (*ποικίλα* v. 633) from the clothing (*σπάργανα*

ΓΑΤΚΕΡΑ

ελαφος, φίλτατ', ἐστίν, οὐ τράγος.

ΠΑΤΑΙΚΟΣ

κέρα γ' ἔχει, τοῦτ' οἶδα.

ΓΑΤΚΕΡΑ

καὶ τοντὶ τρίτον;

[65]

ΠΑΤΑΙΚΟΣ

650 πετεινὸς ἵππος. τῆς γυναικὸς τῆς ἐμῆς
τὰ χρῆματ' ἐστὶ ταῦτα, καὶ μάλ' ἀθλίας.

ΜΟΣΧΙΩΝ (aside)

οὐ τῶν ἀδυνάτων ἐστὶ τοῦτ'; ἐμοὶ δοκεῖ
ἄτοπόν τι τὴν ἐμὴν τεκοῦσαν μητέρα
αἰσχρῶς προέσθαι θυγατέρ' αὐτῇ γενομένην. [70]

v. 15) in which the infants were exposed (v. 660). The design was indistinct through age. Pataecus describes the figures as if he had seen them before.

648. Ελαφος, οὐ τράγος: cf. E. 171.

649. κέρα γε . . . οἶδα: Pataecus remembers only that it was an animal with horns. Attic writers use the pl. forms κέρατα etc., see Kühner-Bläss § 121.

650. πετεινὸς ἵππος: a Pegasus. The form πετεινός, a doublet of the more poetical πτηνός, is apparently good Attic, in spite of the objections of Thomas Magister (p. 272. 6 R.); cf. Lyc. Leocr. 132 τὰ πετεινὰ (ἱψα), cited by Körte.

651. The silence of Glycera at this declaration, which must have startled her, is significant. Is it due to the new

embarrassment that confronts her? She knows that Moschion is not the son of Myrrhina, as Pataecus supposes him to be. If she is the daughter of Pataecus' wife and Moschion the son, the fact will have to come out that Myrrhina has deceived Pataecus in passing off Moschion as her son, cf. v. 669. The statement of Pataecus is not an "aside," for Moschion hears it.

652. οὐ τῶν ἀδυνάτων: sc. ἔστι (or, if an assertion, read οὐ τῶν ἀδυνάτων). The phrase is an emphatic equivalent of ἀδύνατόν ἔστι affected by the writers of the fourth century.

653. ἄτοπόν τι, κτέ.: i.e. quite inconsistent with the character of Myrrhina.

654. προέσθαι: *should have abandoned*. The vb. often suggests, as here, a reprehensible act.

655 *εἰ δ’ ἄρα τι πιστὸν τοῦτ’, ἀδελφὴ δ’ ἔστ’ ἐμή,*
οἵας ἀπεστέρημ’ ὁ δυστυχὴς ἔγώ.

ΠΑΤΑΙΚΟΣ (to himself)

ἡ δυστυχὴ δὴ τάπιλοιπα τῶν ἐμῶν.

ΓΛΤΚΕΡΑ

σήμαιν’ ὁ βούλει, τοῦτο πυνθάνου τ’ ἐμοῦ.

ΠΑΤΑΙΚΟΣ

πόθεν λαβοῦσα ταῦτα κέκτησαι; φράσον.

[75]

ΓΛΤΚΕΡΑ

660 *ἐν τοῖσδ’ ἀνηρέθην ποτ’ οὖσα παιδίον.*

ΠΑΤΑΙΚΟΣ

ἐπάναγε σαυτὸν μικρὸν ὡς ρέθος βλέπω.

Scans her face closely.

ΜΟΣΧΙΩΝ (aside)

ἥκω τύχης εἰς καιρὸν οἰκείας ἔγώ.

655. *εἰ δ’ ἄρα*: in this locution *ἄρα*, when not illative, expresses the speaker's doubt whether the assumption is true, cf. Thuc. 3. 56. 5 *τῆς νῦν ἀμαρτίας, — εἰ ἄρα ἡμάρτηται —*, and see Kühner-Gerth § 543. 10.

656. *οἵας . . . ἔγώ*: cf. fr. com. adesp. 221 K. *οἵαν ἀδικῶ γυναῖκ’ ὁ δυσδαίμων ἔγώ.* Similarly in Plaut. Epid. 648 ff. Stratiippocles finds that his sweetheart is his sister, and is overwhelmed by the discovery.

657. *ἡ δυστυχὴ, κτέ.*: at the thought of his son, whom he naturally supposes to be lost or dead, Pataecus cries out in grief. Glycera hears but does not understand. — *τάπιλοιπα*: cf. Soph. Phil. 24 *ὡς τάπιλοιπα τῶν λόγων σὺ μὲν κλύνες.* The whole phrase is a vague reference to his other child, *τῶν ἐμῶν* (*τέκνων*).

660. *ἀνηρέθην*: cf. Pind. P. 9. 66

παῖδα τέξεται (Cyrene), *ὅν κλυτὸς Ἐρμᾶς . . . ἀνελῶν φίλας ἤτο ματέρος οἴσει.* Glycera purposely avoids the plural.

661. *ἐπάναγε, κτέ.*: *draw back a little.* — *ὡς*: almost unknown to comedy as final particle, but common in tragedy. See GMT., p. 398. — *ρέθος*: *face*, a word borrowed from the epic, where it is used in the pl. in the meaning “limbs” (Hom. Il. 16. 856; 22. 68 and 362). It occurs in the sing. in two lyrical passages of tragedy, viz. Soph. Ant. 529 *νεφέλη . . . αἰματίνει ρέθος αἰσχύνει* and Eur. H. F. 1205 *ὦ τέκνον, . . . ρέθος δελιγά δεῖξον.* The word was revived by the Alexandrian poets: in Theocr. 23. 39 the pl. means “limbs,” while in Apoll. Rhod. 2. 68 it means “countenance,” as also *ἐπιρρέθη* in Mosch. 4. 3.

662. *τύχης εἰς καιρόν*: cf. Pind. N. 7. 58 *Θεαρίων, τὸν δὲ ἐοικότα καιρὸν θλίβου*

ΠΑΤΑΙΚΟΣ

μόνη δ' ἔκεισο; τοῦτο γὰρ σήμαινέ μοι.

ΓΛΤΚΕΡΑ

οὐ δῆτ', ἀδελφὸν δ' ἐξέθηκε κάμε τις.

[80]

ΜΟΣΧΙΩΝ (aside)

665 τουτὶ μὲν ἐν μοι τῶν ἐμοὶ ζητούμενων.

ΠΑΤΑΙΚΟΣ

πῶς οὖν ἔχωρίσθητ' ἀπ' ἀλλήλων δῖχα;

ΓΛΤΚΕΡΑ

ἔχοιμ' ἀν εἴπειν πάντ' ἀκηκοιά σοι,
τὰ δ' ἐμά μ' ἐρώτα, ρήτα γὰρ ταῦτ' ἔστι μοι,
ἔκεινα δ' αὐτῇ μὴ φράσειν ὀμώμοκα.

[85]

δίδωσι, Eur. Orest. 384 ἀφῆται δ' αὐτὸν
εἰς καιρὸν κακῶν.

665. The vb. *ζητεῖν* is the technical term for the “investigation” of a problem, *ἀπορία*, and *τὰ ζητούμενα* (or *τὰ ἐπιζητούμενα*, see Crit. Ap.) “the objects of search,” the points to be determined by investigation. Now Moschion has been puzzled by what he has overheard of the conversation between Glycera and Myrrhina (see the note in the text following v. 427). Their talk has raised in his mind a number of *ἀπορίαι*. In vv. 652 he draws from the remark of Pataecus the inference that, if Glycera is the daughter of Pataecus, she must be his sister; but could Myrrhina his mother have heartlessly exposed a daughter? This question is now answered by Glycera’s declaration that a brother was exposed along with her. This clears up one *ἀπορία* for Moschion; Myrrhina cannot be his mother.

666. A reminiscence of Eur. Melan. fr. 484. 3 N. ἐπει δ' ἔχωρίσθησαν ἀλλήλων δῖχα.

667. ἀκηκοιά: *by hearsay*, cf. Soph. O.T. 105 ξεισδ' ἀκούων.

668. τὰ δ' ἐμά: *that which concerns me alone* (cf. v. 626), as opposed to *ἔκεινα* (= τὰ ἔκεινοι), “*that which concerns my brother*.” — ρήτα: cf. Soph. O.T. 993 η ρήτόν; η οὐχι θεμιτὸν ἀλλον εἰδέναι; — The first foot is unmetrical in the MS., viz. τάμα δ'. In a verse otherwise tragic in tone an initial dactyl with word-division — ∕, ∕ (e.g. τάμα δέ μ' Rob. or τάμα δέ γ' Arn.) would be objectionable. τὰ δ' ἐμά is free from this objection, and has the advantage over τὰ δ' ἀλλά (Körte) in that it supplies *ταῦτα* with a definite antecedent.

669. αὐτῷ: Myrrhina. The allusion is so vague that Pataecus may possibly be in doubt as to who is meant; hence the further question *τις ην;* But

ΜΟΣΧΙΩΝ (aside)

670 καὶ τὸντό μοι σύσσημον εἴρηκεν σαφές·
δύμώμοκεν τῇ μῆτρί. ποῦ ποτ' εἰμὶ γῆς;

1073 Κ.

ΠΑΤΑΙΚΟΣ

ο δὴ λαβών σε^Γ καὶ τρέφων τίς ήν ποτε;

ΓΛΤΚΕΡΑ

γυνή μ' ἔθρεψ^Γ, ηπερ^Γ τότ^Γ εἶδ^Γ ἐκκειμένην.

ΠΑΤΑΙΚΟΣ

τοῦ δὴ τόπου τί^Γ μνημόνευμά σοι λέγει;

[90]

ΓΛΤΚΕΡΑ

675 κρήνην^Γ τιν^Γ ἐπ^Γ εἶναι τόπον^Γ ὑπόσκιον.

ΠΑΤΑΙΚΟΣ

τὸν αὐτὸν ὄνπερ χώ τιθεὶς εἴρηκε μοι.

Lp. ξβ

ΓΛΤΚΕΡΑ

τίς δ' οὐτός ἔστιν; εἰ θέμις κάμοὶ φράσον.

Moschion, who had probably heard Glycera swear to his mother to keep something secret, is in a position to understand it.

670. **καὶ τοῦτο**: the second point, cf. *τοντὶ μέν* v. 665. Glycera's statement has carried a step further the proof that Myrrhina is not his own mother. — **σύσσημον**: *indication, sign*. The word was tabooed by Phrynicus (see on Men. 1007 K.) as un-Attic, and was probably slang in the meaning here required, *clincher*. The vb. *συσσημανθεσθαι*, from which this meaning seems to have been derived, was in use as the equivalent of *κατασφραγίεσθαι*, “to seal and certify,” according to Suidas, who

adds that *σύσσημον* = *σημεῖον*. The other meanings of the noun are later.

673. **ἐκκειμένην**: cf. v. 694 below and E. 28 *κάκκειμενον παιδάριον*. But *κειμένην* may be right, cf. *τιθεῖς* v. 678.

674. **τόπου μνημόνευμα**: *to remember the place by*, lit. *memorial, reminder*. The word occurs in Attic only in Arist. *De mem.* 450 B 27 (and 451 A 2): *τὸ ἐν ήμιν φάντασμα ισ οἷον εἰκὼν καὶ μνημόνευμα ἀλλον* (Körte). So Luc. *De salt.* 44 speaks of certain stories of mythology as *ἀναγκαῖτα δρχηστῆ μνημονέθματα*. The Attic equivalents were *μνημεῖον* (prose) and *μνῆμα* (poetry).

675. **εἰπ^Γ εἶναι**: for the exceptional inf. after *εἰπεῖν* cf. Plat. *Gorg.* 478 A

ΠΑΤΑΙΚΟΣ

ὅ μὲν τιθεὶς παῖς, ὁ δὲ τρέφειν ὀκνῶν ἐγώ.

ΓΛΤΚΕΡΑ

σὺ δ' ἔξεθηκας ὡν πατήρ; τίνος χάριν;

[95]

ΠΑΤΑΙΚΟΣ

680 πόλλ' ἔστιν ἔργ' ἀπιστα, παιδίον, κλύειν·
ἡ μὲν τεκοῦσ' ὑμᾶς γὰρ ἐκλείπει βῖον
εὐθύς, μιᾷ δ' ἔμπροσθεν ἡμέρᾳ,— μόεις;

ΓΛΤΚΕΡΑ

τί γίγνεται ποθ'; ὡς τρέμω, τάλαιν' ἐγώ.

ΠΑΤΑΙΚΟΣ

πένης ἐγενόμην, βίον ἔχειν εἰθισμένος.

[100]

εἶπον ἐγώ . . . τὸ ἀδικεῖν τοῦ ἀδικεῖσθαι
κάκιον εἶναι. GMT. § 753. 3.

678. παῖς: sc. τις ἡν.

679. Such an act on the part of a man who knew the children to be his own certainly called for an explanation. Exposure ordinarily implied, in real life as well as in the romantic drama, some irregularity of parentage.

680. ἀπιστα: and yet true, cf. Eur. fr. 396 N. νομίζειν χρή σε . . . ἀπιστα ἀληθῆ πολλὰ συμβαίνειν βροτοῖς. — κλύειν: used by the comic poets, in jest or in earnest, always as a tragic word, e.g. Aristoph. Av. 416 ἀπιστα καὶ πέρα κλύειν. This whole passage reveals Menander as a true disciple of Euripides in his use of tragic pathos. The dissyllabic feet and short syllables in arsi mark real feeling.

681. γάρ: the fact that ἡ τεκοῦσ' ὑμᾶς is a compact phrase explains the posi-

tion of γάρ. So also in E. 859 and elsewhere. But Menander exercises a good deal of freedom in placing this particle. — ἐκλείπει βῖον: another phrase from the high style, cf. Soph. El. 1181 ὡς ὀφελον πάροιθεν ἐκλιτεῖν βῖον and Antiphon 1. 21 ἀθέως καὶ ἀκλεώς πρὸ τῆς ειμαρμένης ὑφ' ὧν ἡκιστα ἐχρῆν τὸν βῖον ἐκλιπών.

682. εὐθύς: sc. τεκοῦσα. — μιᾷ: the numeral enhances the pathos by emphasizing the suddenness of the reversal, cf. Eur. H.F. 509 καὶ μ' ἀφειλεθ' ἡ τύχη ὡσπερ πτερὸν πρὸς αἰθέρην ἡμέρᾳ μιᾷ, id. fr. 420 N. μι' ἡμέρᾳ τὰ μὲν καθεῖλεν ὑψόθεν, τὰ δ' ἡρ' ἀνω. — νοεῖ: the speaker puts off the decisive word, cf. E. 908 αἰσθάνει γε; Plaut. Pseud. 215 usque ad languorem — tenes quo se haec tendant quae loquor?

684. εἰθισμένος: cf. Baton 5. 4 K. πρότερον οὐκ εἰθισμένος.

ΓΛΤΚΕΡΑ

685 ἐν ἡμέρᾳ; πῶς; ὡς θεοί, δεινοῦ πάθους¹.

ΠΑΤΑΙΚΟΣ

ἡκουσα τὴν ναῦν ἡ παρεῖχ' ἡμῖν τροφὴν
ἄγριον καλύψαι πέλαγος Αἰγαίας ἀλός.

ΓΛΤΚΕΡΑ

τάλαιν² ἔγωγε τῆς τύχης.

ΠΑΤΑΙΚΟΣ

ἔφολκια

ἡγησάμην δὴ πτωχὸν ὄντα παιδία
690 τρέφειν ἀβούλου παντελῶς ἀνδρὸς τρόπους.³

[105]

685. ἡμέρᾳ = ἡμέρᾳ μιᾷ, as in Herod. 1. 126 (Körte). — δεινοῦ πάθους: a common tragic phrase, cf. Soph. O.T. 1297 ὡς δεινὸν ίδειν πάθος, Eur. Suppl. 11 πάθος παθοῦσαι δεινόν. Glyceria's emotion seems out of proportion with her father's misfortune; but she is thinking of its results for herself and her brother.

687. δύριον πέλαγος: cf. Aesch. Suppl. 34 ἀγριας ἀλός, Eur. H.F. 851 θάλασσαν ἀγριαν. — πέλαγος Αἰγαίας ἀλός: cf. Poseidon's words Eur. Troad. 88 ταράξω πέλαγος Αἰγαίας ἀλός (Körte).

688. ἔφολκια: as useless burdens. The ἔφολκις was ἡ μικρὰ ναῦς ἡ ὑφ' ἔτρεψ νεώς ἐλκομένη (schol. Aristoph. Vesp. 268); in a figurative sense ἔφολκια were τὰ ἐκ πειστοῦ ἐπιφερμένα σκένη τοῖς ἀποδημοῦσιν (Bekk. Anec. 257), "baggage," cf. Anth. Pal. 7. 67 (Diogenes to Charon) δλπη μοι καὶ πήρη ἔφολκια καὶ τὸ παλαιὸν ξθος. The figure is Euripidean, cf. H.F. 631, where Heracles leading his children says ἀξω λαβάν γε τούσδε ἔφολκίδας χεροῖν, ναῦς δ' ὡς ἔφελξω, and later (1424), of himself, Θησεῖ πανώ-

λεις ἐψύμεσθ' ἔφολκίδες. The tow as a troublesome burden suggests the figure in Eur. Andr. 200, where Andromache speaks of her base-born children as ἔμαντρη τ' ἀθλιαν ἔφολκίδα ("drag").

690. τρέφειν: this unworthy motive for the exposure of children is occasionally mentioned, e.g. Plat. Theaet. 160 εὐκαὶ μέντοι ὁν τροφῆς τὸ γεγνόμενον, . . . ἡ σὺ οἰει πάντως δεῖν τό γε σὸν τρέφειν καὶ μὴ ἀποτιθέναι; Ter. Ad. 809 tu illos duo olim pro re tollebas tua, quod satis putabas tua bona ambobus fore. Poseidippus says (11 K.), but presumably only in jest, οὐδὲν τρέφει πᾶς καν πένης τις ὡν τύχη, θυγατέρα δ' ἐκτίθοι καν ἡ πλούσιος. — τρόπους: the art. is generally used with τρόπους in this const., e.g. Aristoph. Eq. 192 οὐ πρὸς μουσικοῦ ἐτί οὐδὲν ἀνδρὸς οὐδὲ χρηστοῦ τοὺς τρόπους, Men. 235. 4 K. οὐδὲ οὐτως ἀκριβῆς τοὺς τρόπους.

691 ff. From here to v. 705 the parchment is badly broken and the writing on the preserved portions difficult to decipher. We are generally able, however,

ΓΛΤΚΕΡΑ

δηλοῖς ἀληθής, φίλτατ', ὡν πάντες ἀλλ' ἐπὸν
ἔφη τι πᾶς; ἀρ' οὐκ ἐμηνίθη γε πᾶν;

ΠΑΤΑΙΚΟΣ

ἥν καὶ δέραια καὶ βαθὺς ζυγάστριον,
κόσμος προσών σμικρὸς δὲ τοῖς ἐκκειμένοις.

[110]

ΓΛΤΚΕΡΑ

695 ἔπειπε τάνδον· ἐν δὲ τούτῳ γέ εὐστοχεῖς.

to catch the drift of the dialogue. Glycera is all but convinced that Pataecus is her father, and begins here to cross-question him in order to see if he can name and describe the articles which he caused to be placed with his exposed children. The whole situation is similar to that in Eur. Ion 1412 ff., where Ion, having in his hands the vessel in which were his γνωρίσματα, challenges Creusa καὶ τούνομ' αὐτῶν ἔξε-
ρεῖς πρὸν εἰσιδεῖν;

691. **δηλοῖς**: opt. of wish. Perhaps δέλεις should be supplied, cf. v. 598. On the const. see Kühner-Gerth § 482. 2. — **ἔπόν** = **ἔπιτιθέν**, cf. E. 250 τὸν δα-
κτύλιον ἔπιντα. — **πᾶς**: cf. v. 678.

693 f. Pataecus first mentions three things, all of a general nature, such as one might easily hit upon by guessing: δέραια, ζυγάστριον, κόσμος. — **δέραια**: see on E. 29. — **βαθύ**: as an epithet of a vessel Theocr. 1. 27 βαθὺς κισσύβιον. — **ζυγάστριον**: Pollux (7. 79 and 10. 138) mentions the word, as in use among post-classical writers, in a list of receptacles for storing clothes. Deianeira keeps the poison of Nessus κολφ ζυγά-
στρῳ (Soph. Trach. 692), and Cyrus

stores the treasure of Croesus in such a box (Xen. Cyrop. 6. 3. 1). — **κόσμος**: cf. E. 30. — **δέ**: the particles δέ and τε, as well as γάρ (see on v. 680), are sometimes placed late in the sentence by the later comic poets. δέ is the fourth word also in E. 309 and in Men. 555. 3 K.

695. Although only the last word (some form of εὐστοχεῖν) is free from doubt, the thought seems to be that of Eur. Ion 1426. When Creusa has described the first object correctly, Ion says ἔστιν τι πρὸς τῷδ', η μέντη τῷδ' εὐ-
τυχεῖς; — **ἔπειπε**: tell me, further. This meaning is found e.g. in Thuc. 1. 67. 5 of Κορίνθιοι . . . ἔπειτον (i.e. after the rest had spoken), Aeschin. 2. 157 ταῦθ' ιπο-
θεῖς ἔπειπεν. Perhaps ξ' εἰπέ. — **τάνδον**: τὰ ἐν τῷ ζυγαστρῷ, cf. the proposal of Palaestra to Daemones in Plaut. Rud. 1132 ff. cistellam isti inesse oportet caudeam in isto vidu-
lo: ibi ego dicam quicquid in-
erit nominativum. — **εὐστοχεῖς**: hit
the mark, as by a happy accident, cf.
Plut. Mor. 617 D ἀν τις εὐστοχεῖν δύνηται,
Ephip. 14. 1 K. εὐστοχος νεανίας “a good
guesser.”

ΠΑΤΑΙΚΟΣ

τέλοντι ποτε; ζώνη γέ' κεῖται δηλαδή.

ΓΑΤΚΕΡΑ

Δα· σὺ τοῦτ' ἄριστα. δεῖ σέ μοι, πάτερ,
έννοισαν εἰπεῖν εἰκόνην ἐν ζώνῃ τίς ἦν.

ΠΑΤΑΙΚΟΣ

ἥν γὰρ χορός τε παρθένων ἐνταῦθά τις,

[115]

ΓΑΤΚΕΡΑ (αὐτε)

τοι βαδήνην συνήκα· (το Παταευκ) καὶ τόδ' εἰπεις τῶν ἐμῶν.

ΠΑΤΑΙΚΟΣ

χρυσῆ τε μίτρᾳ — πάντα δ' ἐκφαῖνειν μ' ἔρας;

ΘΕΟΣ Π. Πataeus *κατέκει το κενή*, after a moment's reflection (*τι εδύ ποτε;*), that among the articles in the casket was a woman's girdle, cf. v. 608. In the next line Clytemnestra seems to show surprise in admitting that the answer is correct, calling him for the first time "father"; then, however, to demand that he shall give a description of the girdle, — *κατέταξε την τελείαν.* *Εἰδούσα;* cf. N. 828. *Σει εδ παν, κατε;* for the demand of. Eur. Ion 1420: Creusa has named as one of the objects in the casket a piece of cloth which she had woven as a girdle. Ion asks concerning it *πόση διετέλει*, whereupon Creusa describes the embroidered pattern. — *Εἰδούσα εἰδεῖς τὸ δέρμα*: the embroidered design was a part of the fabric, hence *εἰδεῖς τὸ δέρμα*. Cf. Eur. I. T. 816 *εἰδεῖς τὸ δέρμα*, Ion 1421 *πόργυρα μὲν εἰδεῖς τοπούσαν τοπούσαν*, Aristol. Oc. 1. *εἰδεῖς τοπούσαν τοπούσαν*.

ΤΟΥΣ βαδήνην συνήκα· οὐδεμία πρότι
μα. εὐθὺς μεταξύ γραπτού, cf. Aris-
τοφ. Διδ. 320 in Menander, οὐδεῖς τοπούσαν

βάδην (κατὰ βραχῖ schol.), Aesch. Suppl. 887 *δραχνος ὡς βάδην.* — *καὶ τόδε, κτέ.*: for the third time Pataeus has stood the test.

701. *μίτρᾳ*: *headband*, a circlet, often of metal (cf. schol. Aristoph. Eq. 580 *επλεγγύει χρυσούντι θλασμα τὸ περὶ τὴν κεφαλὴν τῶν γυναικῶν*), for holding the hair in place, cf. Eur. Hee. 924 *πλόκαμον δραδέτος μίτραισιν ἐρριθμίζειν*. Such bands were worn by Bacchic revelers, cf. Eur. Bacch. 888 *ἔτι καρπα δ' ἔσται μίτρᾳ*, and by Dionysus himself, who is called *χρυσομίτρης* in Soph. O. T. 209. The design on the girdle was Dionysus at the head of a band of Maenads, and the unfinished thought was *ἀνεπειπέτεος ὁ Βάκχος* *αὐτὸς*. Note that the penult of *μίτρᾳ* must be measured long, a quantity not found elsewhere in Attic poetry. Probably Menander wrote *μίτρᾳ τε γυναι-* *κῶν δ' ἐκφαῖνειν μ' ἔρας*: Pataeus expresses a not unnatural impatience with the protracted cross-examination to which he is being subjected. *ἔρας*: *τοπούσαν* is quite in the manner of

ΓΑΤΚΕΡΑ

οὐκέτι καθέξω, φίλτατ'. ἀδικος εἰ δ' ἔγω —

ΠΑΤΑΙΚΟΣ

ἀδικεῖ σ' ὅδ' νιὸς θετὸς ἐμός γ', ως φαίνεται.

πάρειμι, τοῦτον μιαρὸν ως νῦν καὶ ψέγω.

[120]

Exit into the house. Moschion comes from his hiding-place.

Sc. 6. GLYCERA, MOSCHION

ΜΟΣΧΙΩΝ (aside)

705 ω θεοί, τίς ἐστ' ὄνησις, εἰ μὲν ὄσπερ ἄν

[Lacuna of perhaps ca. 100 verses to Oxyrhynchus fragment, col. i.]

Euripides. For ἐκφαίνειν cf. Eur. Hipp. 368 ἐξέφηνας εἰς φάος κακά, Soph. fr. 890. 4 N. τὸ κρυφθὲν ἐκφανεῖς.

702. οὐκέτι καθέξω: sc. ἐμαντήν. This intransitive use is rare in classical Greek, found, according to Jebb, only in Soph. O.T. 782 καγώ βαρυνθεὶς . . . μᾶλις κατέσχον. But it recurs in later writers. The thought is similar to that in Plaut. Rud. 1171, where Daemones, convinced that Palaestra is his daughter, says contineri quin complectar non queo. — ἀδικος: Glycera seems to begin an apology for her persistent opposition to Pataecus: "If I have been unfair to you, —."

703. Pataecus does not permit her to finish, but takes up the topic suggested by ἀδικος. "Unfair? The unfairness has been toward you and on the part of this adopted son of mine."

— Θεός: Pataecus does not yet know that Moschion is his own son; how he finds out we do not know. Probably Myrrhina tells him.

704. πάρειμι: like παρέρχομαι v. 264, is sometimes used by the dramatic poets for εἰσειμι (-έρχομαι), either with

or without εἰς or εἰσω, of one who goes from the scene into the house. Cf. Eur. Ion 229 μὴ πάριτ' εἰς μυχόν, Hel. 451 ἀλλ' ἐσω πάρειμι, Soph. El. 1337 εἰσω παρέλθετε, Eur. Med. 1275 παρέλθω δόμους. — ως: see on v. 671. — ψέγω: he does not, as a matter of fact, see Moschion until the last scene of the play.

705. On the transition from the iambic rhythm to the trochaic see on v. 147. — τίς ἐστ' ὄνησις: cf. Eur. Bacch. 473 ἔχει δ' ὄνησιν τοῖσι θύνοισι τίνα; Moschion apparently does not finish the sentence, for a change of speaker is indicated by the paragraphus; but his thought seems to be "What advantage is it to a man to lose a sweetheart and gain a sister?" He cannot look upon the outcome of his silly wooing with any satisfaction.

Moschion probably takes part in several other scenes: first with Glycera; then, after Glycera enters the house, with Davus, who well deserves a scolding; and finally with Pataecus. The last misunderstanding which is to be cleared up, except that under which

ACT V

At the beginning of the final act Polemon learns from Doris that Glycera is Moschion's sister and that her father is the wealthy Pataecus. She is a free-born girl and a formal marriage with her would now be legally possible. But now his act of jealous rage seems more unpardonable than ever. When he meets Doris he is in the depths of despair.

POLEMON, DORIS

| | | |
|-----|--------------------|--------------|
| | ν : | Oxyr. col. i |
| | μοι | |
| | ἀσμενος | |
| | λόγος | |
| 810 | | |
| | λέγεις | |
| | ων | |
| | [Lacuna of 19 vv.] | |
| | ι | |
| | [Lacuna of 10 vv.] | |
| | ν | |
| | [Lacuna of 3 vv.] | |
| | ας : | |
| | | |
| | | |
| | ν | |
| 850 | ως | |
| | τα | |
| | [Lacuna of 4 vv.] | |

ΠΟΛΕΜΩΝ

857 ἵν' ἐμαυτὸν ἀποπνίξαιμι.

Polemon labors, is between Myrrhina and Pataecus. From her Pataecus learns that Moschion is his son, not hers; and she asks and receives forgiveness for her deception.

857. *ἀποπνίξαιμι*: the mood shows that Polemon is telling how he had felt when he learned that Glycera had left him. In v. 382 he had threatened to hang himself; but it is not his present

ΔΩΡΙΣ

μὴ δὴ τοῦτο γε. Oxyr. col. ii.

ΠΟΛΕΜΩΝ

ἀλλὰ τί ποήσω, Δωρί; πῶς βιώσομαι,
ὅ τρισκακοδαίμων, χωρὶς ὥν;

ΔΩΡΙΣ

ώς φησι νῦν,

860 ἄπεισιν ως σέ—

ΠΟΛΕΜΩΝ

πρὸς θεῶν, οἵον λέγεις.

ΔΩΡΙΣ

εἰὰν προθυμηθῆσ ακάκως τούνθένδ' ἔχειν.

[5]

ΠΟΛΕΜΩΝ

οὐκ ἐνλίποιμ ἀν οὐθέν, εῦ τοῦτ' ἵσθ', ἔγω.

ὑπέρευ λέγεις. βάδιζ· ἔγω δ' ἐλευθέραν

αὐριον ἀφήσω, Δωρί, σ. Doris hastily turns to go.

ἀλλ' ὁ δεῖ λέγειν

865 ἄκουσον.

She enters the house.

εἰσεληγλυθ. οἷμοι, μάργ' Ἐρως,

purpose (v. 869). — **τοῦτο γε**: cf. Soph. Phil. 763 μὴ δῆτα τοῦτο γε. Menander's Ctesipho in the original of Terence's Adelphi proposed to commit suicide, but in Terence he meditates flight; see Donatus on Ad. 275.

860. **ἄπεισιν**: *she'll come back*, cf. v. 590 ἀλλ' ἀπίθι μηδὲν ἡττον. The vb. acquires the meaning "return" only as the quoted word of Glycera, who had said, in effect, **ἀπειμ** (**πάλιν**) **πρός Πολέμωνα**.

861. **ἴὰν προθυμήθης, κτέ.**: still the quoted words of Glycera.

863. ὑπερεῦ: cf. E. 308. — **ἐλευθέραν**: the usual reward of faithful slaves in comedy.

864. For the position of **σε** after a voc. cf. S. 46 **αὐτὴ καλεῖ, τίτθη, σε**, and 411 **ἀδικεῖς, Δημέα, με**. — By sending Doris from the scene before she receives explicit instructions the poet avoids tedious repetition. A similar device in v. 178.

865. μάργ' Ἐρως: Polemon's besetting sin, which got him into all this trouble, is jealousy, due to his ardent love of Glycera. He can therefore

ώς κατὰ κράτος μ' εἰληφας. ἔφίλησεν τότε⁷ [10]
 ἀδελφόν, οὐχὶ μοιχόν, ὁ δ' ἀλάστωρ ἔγω⁸
 καὶ ζηλότυπος ἄνθρωπος, ἀνακρίναι δέον,
 εὐθὺς ἐπαρώνουν. τοιγαροῦν ἀπηγχόμην,
 870 καλῶς ποῶν. ἔξιρχεται Δωρίς.

τί ἔστι, Δωρὶ φιλτάτη⁹;

ΔΩΡΙΣ

ἀγαθά· πορεύσεθ¹⁰ ώς σέ.

ΠΟΛΕΜΩΝ

κατεγέλα δ' ἐμοῦ.¹¹ [15]

ΔΩΡΙΣ

μὰ τὴν Ἀφροδίτην, ἀλλ' ἐνεδύετο στολήν,
 ὁ πατὴρ ἐπεξήγαζ¹². ἔχρην σε νῦν θύειν

properly accuse “furious Eros” of having overwhelmed him. For the epithet cf. Alcm. 56 Cr. μάργος δ' “Ἐρως οὐ πᾶς πατεῖ, Non. Dionys. 48. 277 μάργος “Ἐρως ἐρέθιζεν, Apoll. Rhod. 3. 120.

866. **κατὰ κρατός**: cf. vv. 268, 356. Polemon is fond of military language, cf. vv. 353, 361.

867. Polemon has not seen Pataecus, his ambassador, since v. 402. Doris must therefore have told him the truth in the earlier part of this scene.—**ἀλάστωρ**: *accursed wretch*. The lexicographers (Phot. Berl., E.M., Bekk. Anec. 374.22) define as **ἀμαρτωλός, ἀλιτήρος**. Like Charisius in the Epitrepontes (v. 679), Polemon in his contrition now sees how unpardonable his conduct was.

868. **ἀνακρίναι δέον**: *when I ought to have inquired into the matter*. This was his intention at first, see v. 39. Cf.

E. 299, Men. Georg., fr. Gen., v. 67 τοῦ μειρακίου τὰ πράγματα ἀνέκρινεν.

869. **εὐθὺς ἐπαρώνουν**: *I forthwith proceeded to play the drunken fool*. The impf. is often used in narrative with an adv. of rapidity, see Gildersleeve Syn. § 206. **παροινία** (cf. v. 903) is not drunkenness but the act of a drunken, or rather tipsy, man; cf. Arist. Prob. 871 οὐχ οἱ σφέδρα μεθόντες παροινοῦσι, δλλ' οἱ ἀκροθάρακες μάλιστα. Cf. E. 255.—**ἀπηγχόμην**: *I wanted to hang myself*, the impf. of past intention, a variety of the conative.

870. **καλῶς ποῶν**: cf. Aristoph. Plut. 868 **καλῶς τοινυν ποιῶν ἀπόλλυται**.—The scenic directions in Greek are written in the papyrus above the line or in the margin.

871. **κατεγέλα δ' ἐμοῦ**: the impf. takes us back to the time, a moment before, when Glyceria announced her intention, **πορεύομαι ως αὐτόν**.

εὐαγγέλια τῶν γεγονότων ἀσέβεις πάνυ⁷
875 στένειν ἐκείνης εὐτυχηκυίας τόδε.⁷

ΠΟΛΕΜΩΝ

νὴ τὸν Δί', ὁρθῶς γὰρ λέγεις ὁ δὲν ποεῖν.⁷
ὁ μάγειρος ἐνδον ἐστί· τὴν ὑν θυέτω.⁷

[20]

ΔΩΡΙΣ

κανοῦν δὲ ποῦ, καὶ τᾶλλ' ἀ δεῖ;

ΠΟΛΕΜΩΝ

κάνοῦν μὲν οὖν⁷
ῦστερον ἐνάρξετ', ἀλλὰ ταύτην σφαττέτω.⁷

873. ἐπεξῆταξ: *was passing her in review again*, i.e. *was feasting his eyes on her*, dressed up in her best clothes. The vb. apparently does not recur, but the noun is used by Thuc. 6. 42 ἐπεξέτασιν (*a fresh review*) τοῦ στρατεύματος ἐποιήσαντο. Note the asyndeton. — θεῖεν εὐαγγέλια: a formal phrase, see Pauly-Wissowa Encycl. s. εὐαγγέλια, and for the custom cf. Aristoph. Eq. 1320 τιν' ἔχων φῆμην ἀγαθὴν ἡκει, ἐφ' δτῷ κνιζῶμεν ἀγνάδ; The vb. θεῖεν with ὑ at the end of the verse also in Eur. El. 1141 (MSS.), Aristoph. Ach. 792.

874. ἀσέβεις: as depriving the gods of their dues. Pentheus, for example, ἀσέβειαν ἡσκει in not recognizing the rites of Bacchus, Eur. Bacch. 476. But Doris uses the word loosely.

877. A cook happened to be in the house presumably because Polemon had invited his guests, whom he had earlier entertained in the country (v. 55), to a banquet at home in the evening. The cook assisted at domestic sacrifices, cf. Athen. 659D θυτικῆς ἡσαν ζμπεροιοι παλαιτεροι μάγειροι προσταντο

γοῦν καὶ γαμῶν καὶ θυσιῶν, Poseid. 26. 19 Κ. διακονοῦμεν νῦν γάμους· τὸ θῦμα βοῦς.

878 ff. κανοῦν, κτέ.: cf. Aristoph. Pac. 948 τὸ κανοῦν πάρεστ' ὀλὰς ἔχον καὶ στέμμα καὶ μάχαιραν, καὶ πῦρ γε τούτι, κοδὲν ἵσχει πλὴν τὸ πρόβατον ὑμᾶς, — a situation just the opposite of that here, where nothing but the victim is ready. Before the victim was slain the basket was carried around the altar (Pac. 956 τὸ κανοῦν λαβὼν σὺ καὶ τὴν χέρνιβα τεριδί τὸν βωμὸν ταχέως ἐπιδέξια, Eur. H. F. 926 ἐν κύκλῳ δ' ἡδη κανοῦν εὐλικτο βωμοῦ), barley grains scattered upon the head of the victim, and the fillets attached to it. This rite was described as κανοῦν ἐνάρχεσθαι, cf. also S. 8. — μὲν οὖν: immo, often so used in answers, modifying or correcting a suggestion, e.g. Soph. O. T. 705 μάντιν μὲν οὖν, Aristoph. Eq. 18 λέγε σύ. — σὺ μὲν οὖν. See Kühner-Gerth § 507. 2c. Polemon impatiently brushes aside all formalities, though sanctioned by immemorial custom: *Never mind the basket, that rite will come later!*

880 μᾶλλον δὲ κάγω στέφανον ἀπὸ βωμοῦ ποθεν
ἀφελῶν ἐπιθέσθαι βούλομαι.

Takes a garland from the altar of Apollo, near the door, and puts it on his head.

ΔΩΡΙΣ (mockingly)

πιθανώτερος

[25]

πολλῷ φανεῖ γοῦν.

ΠΟΛΕΜΩΝ

ἀγετε νῦν Γλυκέραν ταχύ.

ΔΩΡΙΣ

καὶ μὴν ἔμελλεν ἔξιέναι δῆ χώ πατήρ.

ΠΟΛΕΜΩΝ

αὐτός; Hears the door rattle.

τί γάρ πάθη τις;

εἰσέρχεται Πολέμων.

ΔΩΡΙΣ

ω τάν, ἀποδραμεῖ;

880. A garland was ordinarily taken from the basket by the sacrificer, schol. Aristoph. Pac. 848 ἐκέρυπτο ἐν τῷ κανῷ ἡ μάχαιρα ταῦς δλαῖς καὶ τοῖς στέμμασιν. Polemon proposes to appropriate one from an altar near by. Glancing about him, he sees a wreath on the altar of Apollo Agueius (v. 242, E. 735) and puts it on his head.

881. πιθανώτερος: *more plausible* in speech, as he must needs be to make an acceptable excuse to Glycera. The orators in the assembly put on garlands before addressing the people. Or possibly Doris meant *more natural, more true to your rôle* as sacrificer, cf. the question which Socrates put to the sculptor in Xen. Mem. 8. 10. 7 διοιτέρερά τε τοῖς δληθινοῖς καὶ πιθανώτερα ποιεῖς φανεσθαι; and Aristoph. Thesm. 266 διώς

τῷ φθέγματι γυναικεῖς εῖται καὶ πιθανῶς. Polemon, at any rate, sees the former meaning only, for now that he is crowned he is ready for Glycera, and forgets for the moment about the sacrifice.

884. τί γάρ πάθη τις: *what is to become of one?* τί γάρ πάθω; is the more usual formula. τις is often so used for the first pers., e.g. Aristoph. Thesm. 603 ποῖ τις τρέψεται; Polemon is afraid to see Pataecus because, since their last meeting (v. 402), Glycera has been found to be the latter's daughter. As her father, Pataecus would justly, he feels, be angry with the man who had treated Glycera with such indignity and had suspected her of infidelity. At the critical moment the brave soldier becomes panicky. — τάν: cf. S. 875. — ἀποδραμεῖ: or οὐ μενεῖς.

885 οὐ τοὶ δράκοντός ἔστι τὴν θύραν ψοφεῖν.⁷

εἴσειμι καντὴ συμποήσουσ', εἴ τι δεῖ.⁷

[30]

Exit Doris into the house of Polemon. Enter Pataecus and Glycera from the house of Pataecus.

PATAECUS, GLYCERA

ΠΑΤΑΙΚΟΣ

πάνυ σου φιλῶ τὸ “συνδιαλλαχθήσομαι.”⁷

ὅτ’ εὐτύχηκας, τότε δέχεσθαι τὴν δίκην,
τεκμήριον τοῦτ’ ἔστιν Ἐλλῆνος τρόπου.⁷

(To a slave)

890 ἀλλ’ ἐκκαλείτω τις δραμῶν αὐτὸν ταχύ.⁷

Enter Polemon from his house.

885. *A dragon can't rattle the door.* Doris hurls this taunt at Polemon as he runs toward his house. The terror which he shows when he hears the door creak naturally suggests to Doris the thought of a man jumping back at sight of a snake. Cf. Hom. Il. 3. 38 (Paris at sight of Menelaus) *ὡς δ' ὅτε τὶς τε δράκοντα ιδὼν παλινοροτος ἀπέτη* . . . *ὑπὸ τε τρόμος ἔλλαβε γῦνα, ἀψ δ' ἀνεχώρησεν, ὥχρος τέ μν εἰλε παρελας, ὡς αὗτις καδ' δικλον ἔδν . . . δεῖρας Ἀτρέος νιόν, Verg. Aen. 2. 379 inprovisum aspis veluti qui sentibus anguem pressit humi nitens trepidusque repente refugit. But the text is very uncertain. On *ψοφεῖν* used trans. see on E. 660.*

887. *φιλῶ*: *like, approve, = ἐπαινῶ.* — *συνδιαλλαχθήσομαι*: *I' ll do my part (συν-) in making up with him*, quoted as having been spoken by Glycera just before they left the house.

888. *τὴν δίκην*: *the satisfaction* that is offered, i.e. a contrite apology and a promise of better behavior in the future. Polemon *δίκην δίδωσι*, Glycera *δέχεται*. The expression *διδόναι καὶ δέχε-*

σθαι τὰ δίκαια (Thuc. 1. 37. 5, cf. 5. 59. 5) is a formula of complete reciprocity in contractual or treaty relations.

889. *Ἐλλῆνος τρόπου*: *true Hellenic character.* In Eur. Orest. 494 Menelaus is denounced as not having grasped the high Hellenic conception of justice, *δοτις τὸ μὲν δίκαιον οὐκ ἔσκηψατο οὐδὲ ἤλθεν ἐπὶ τὸν κοινὸν Ἐλλήνων νόμον.*

890. *δραμῶν*: cf. Aristoph. Plut. 222 *ἀλλ' οὐ σὺ μὲν ταχέως δραμῶν.* — An analysis of the entrances and exits in this passage shows that at least four actors were employed to present this play,—a fact established by two four-actor scenes; see on vv. 354, 905. Polemon and Doris retire (vv. 884, 886) just before Pataecus and Glycera appear (v. 887), and Polemon reappears immediately (v. 891). The actor who carried the part of Doris would not have had time to change costume and appear as Glycera. Furthermore, the parts of two characters so diverse as Polemon and Doris could not be doubled; therefore the impersonator of Doris cannot have come back as Polemon, if the interval were sufficient

PATAECUS, GLYCERA, POLEMON

ΠΟΛΕΜΩΝ

ἔξέρχομ[·] ἀλλ' ἔθυον ὑπὲρ εὐπραξίας,
 Γλυκέραν ὑπάρ εὐρηκυῖαν οὓς ἐβούλετο
 πυθόμενος.

[35]

ΠΑΤΑΙΚΟΣ

δρθῶς γὰρ λέγεις, ἃ δ' οὖν ἔγω[·]
 μέλλω λέγειν ἄκουε· ταύτην γυνησίων[·]
 895 παιδῶν ἐπ' ἀρότῳ σοι δίδωμι.

720 K.

ΠΟΛΕΜΩΝ

λαμβάνω.

ΠΑΤΑΙΚΟΣ

καὶ προῦκα τρία τάλαντα.

ΠΟΛΕΜΩΝ

καὶ καλῶς τόδε.

[40]

for a change of costume. But he may possibly appear in v. 904 as Moschion.

891. *Θυον*: *I was about to sacrifice* (see on v. 869),—a lame explanation of his panicky flight.

892. *Ὕπαρ*: *in very truth*, lit. *a waking vision*, the realization of something desired but scarcely hoped for. The contrast with *ὕναρ*, *a mere dream*, is always felt in thought and usually expressed, cf. Plat. Legg. 969 in *δὲ οὐται σχεδὸν ὕπαρ ἀποτελεσμένον*, *οὐ συμκρῷ προσθεν δινέρατος ὡς τῷ λόγῳ ἐφηψάμεθα*.—For the two initial anapaests see on vv. 276, 278.

893. Pataecus at once puts Polemon at his ease by approving: *A good idea*. The sacrifice *ὑπὲρ εὐπραξίας* will be turned into a *γαμηλία θυσία*.

894 ff. *ἄκοντε*: the pure fun-making is now over, and the poet proceeds rap-

idly to collect the loose strands of his plot in order to bring the play to a close.—*γυνησίων παιῶν ἐπ' ἀρότῳ*: a version of the marriage formula to which this passage gave a wide currency in antiquity; a variant *ἐπὶ σπορᾷ* in schol. Eur. Andr. 4. The essential part of the formula, as distinguishing the legal marriage from the unsanctioned connection, involved the idea of *παιδοποιία*. E.g. Andromache contrasts her relation to Neoptolemus as his concubine with her former honorable position *δοθεῖσα παιδοποίος Ἐκτορί*, Eur. Andr. 4. Cf. E. 330 and note. The figure derived from plowing and sowing is common in all antiquity in connection with marriage.—*λαμβάνω*: the vox propria for the bridegroom, probably from the regular formula, cf. Men. 583 K. *αὐτὸν διδωσιν, οὐκ ἐκείνην λαμβάνει*.

ΠΑΤΑΙΚΟΣ

τὸ λοιπὸν ἐπιλαθοῦ στρατιώτης ὥν, ὅπως
προπετὲς ποήσης μηδὲ ἐν τοὺς σοὺς φίλους.¹

ΠΟΛΕΜΩΝ

*Ἀπολλον· ὃς καὶ νῦν ἀπόλωλα πάρ’ ὀλίγον,²
900 πάλιν τι πράξω προπετές; οὐδὲ μὴν ὄναρ,³
Γλυκέρα· διαλλάγηθι, φιλτάτη, μόνον.⁴

[45]

ΓΛΤΚΕΡΑ

νῦν μὲν γὰρ ἡμῖν γέγονεν ἀρχὴ πραγμάτων
ἀγαθῶν τὸ σὸν πάροινον.

ΠΟΛΕΜΩΝ

ὅρθῶς, ὡς φίλη.⁵

ΓΛΤΚΕΡΑ

διὰ τοῦτο συγγνώμης τετύχηκας ἐξ ἐμοῦ.⁶

ΠΟΛΕΜΩΝ

905 σύνθυε δῆ, Πάταιχ.⁷

From this passage we learn that the action of this play is laid in Corinth, for there the Corinthian soldier could contract a legal marriage with the daughter of Pataecus, a Corinthian. But a Corinthian could not marry an Athenian girl. See on v. 381.

898. προπετές: Polemon was inclined to be impulsive, cf. *σφοδρός* v. 8.

899. Ἀπολλον . . . ἀπόλωλα: cf. E. 692 *σῶτερ . . . σφέτε με*. This manner of playing upon the name of the god invoked is common, cf. Archil. 20 Cr. "Ἀπολλον, . . . δλλού' ὕστερ δλλέεις, Aesch. Ag. 1081 "Ἀπολλον ἀγνιάτ", ἀπόλλων ἔμβος, Eur. fr. 781. 11 N. ὡς καλλιφεγγες "Ηλί", ὡς μ' ἀπώλεσας καὶ τόνος· Ἀπόλλων δ' ἐν βροτοῖς ὄρθως καλῆ.

900. οὐδὲ μὴν ὄναρ: see on v. 239

and cf. Eur. fr. 107 N. οὐδέν ὄναρ κατ' εὐ-
φρόνην φίλους ἔδειξεν αὐτὸν, Plat. Theaet. 178 D οὐδὲ δην πράττειν (ταῦτα) προσ-
σταται αὐτοῖς, Herond. 1. 11 πέντε που
δοκέω μῆνες, ξεῖ οὐ σε, Γρυλλίς, οὐδέν ὄναρ
. . . εἰδέ τις.

902. ἀρχὴ πραγμάτων ἀγαθῶν: re-
ferring to the εὐπραξία (v. 889) of Glyc-
era, cf. v. 45 ἀρχὴν ἵνα λάβοι μηδέστεις
. . . τούς θ' αὐτῶν ποτε εὔροιεν. Pure hap-
piness radiates from these simple words
of Glycera, spoken with exquisite deli-
cacy and grace.

903. τὸ σὸν πάροινον: see on v. 869.
This is precisely as Agnoia had planned,
vv. 48 ff.

905. Πάταιχος: The scenic direction, Πελέμων
εἰσειτι· Πάταιχος, written above σύν-
θυε, does not accurately represent the

ΠΑΤΑΙΚΟΣ

έτέρους ζητητέον

ἐστὶν γάμους μοι τῷ γὰρ νιῷ λαμβάνω⁷ [50]
 τὴν τοῦ Φιλίνου θυγατέρα. Moschion comes from his hiding-place.

PATAECUS, GLYCERA, POLEMON, MOSCHION

ΜΟΣΧΙΩΝ

ὦ Γῆ καὶ θεοί.

[A few verses are lacking.]

actions of the speakers here. Polemon doubtless starts toward his house with Glycera, but he turns to hear the answer of Pataecus to his invitation.

907. *Φιλίνου*: see above, p. 142.—*Γῆ καὶ θεοί*: this exclamation, which follows the announcement by Pataecus of his intentions regarding Moschion, could not well proceed from any one but Moschion himself. We have only to suppose that Moschion has been eavesdropping again, as in vv. 427 ff., 585 ff., and in the recognition scene vv. 646 ff. The statement of Pataecus so startles him that he betrays his presence.

The appearance of Moschion at this point permits the poet to conclude the play in a few more verses. Pataecus had left the scene at v. 704 intending to administer a severe rebuke to Moschion. Moschion had heard him announce his purpose and has since taken

good care not to come into his sight. He is now obliged to show himself. In the presence of Polemon and Glycera Pataecus probably gives him a reprimand and a warning and requires his consent to the marriage which he has hurriedly arranged for him. Four persons are present in the final scene, as in vv. 344 ff., 631 ff. We know nothing about Philinus or his daughter. They seem to have no part in the action of the play. In Ter. *Heauton, Chremes* announces in a similar way at the end of the last scene his wishes for Clinia: 1056 *uxorem ut ducas*. Cl. *pater! . . . perii.* 1060 *Ch. gnate mi, ego pol tibi dabo illam lepidam, quam tu facile ames, filiam Phanocratae nostri.* Cl. *rufamne illam virginem, caesiām, sparso ore, adunco naso? non possum, pater.*

ΣΛΜΙΑ

THE SAMIA

The title of the fourth comedy contained in the codex of Aphroditopolis is uncertain; but, as M. Lefebvre justly observes, the importance of the rôle of Chrysis the Samian girl (so called in vv. 53 and 142) naturally leads to the tentative identification of this play with the Samian Girl¹ of Menander, a play from which we have but a single line, quoted with the title by Phrynicus the Atticist. This line happens not to recur in the new manuscript, but is of a content not inappropriate to it. Of this play we have in round numbers 344 lines, of which the text is in fairly good condition. The preserved text falls into two continuous sections of 204 and 140 lines respectively, separated by a lacuna of 140 lines. There are therefore lost from the beginning and end of the play approximately 500 lines. These scenes from the central part of the comedy unfortunately do not supply us with sufficient information to enable us to reconstruct the plot with any considerable degree of certainty. We know, however, who the principal characters are, and to a certain extent the situation in which they find themselves at the time the action begins.

Demeas, a well-to-do Athenian citizen of middle age, is living with Chrysis, a free-born (v. 375) Samian girl, whom he had once rescued from a position of great poverty (vv. 165 ff.)—in fact had literally taken from the streets if we may believe his angry denunciation (v. 136)—and had placed in charge of his household (vv. 46, 201). He is evidently deeply attached to Chrysis and she to him. Doubtless only the fact that she is foreign-born has prevented him from making her his lawful wife. Another member of the household is Moschion, an adopted son (v. 134) of Demeas, a young man of rather romantic turn of mind (vv. 414 ff.) who has

¹ The possibility of a double title *Σαμια ἡ Τίτθη* is suggested by Harmon, who points out the striking similarity of the "Samia" and Caecilius' Titthe.

been, as Demeas at any rate supposes (vv. 61, 132), exemplary in his conduct, and certainly loyal and obedient in his relations with his adoptive father (vv. 62, 133). But Demeas and Moschion, a short time previous to the action of the play, have had a serious quarrel (vv. 120 f.); Moschion had offended his father and had for a time resented the latter's treatment of him. We do not know the occasion of the misunderstanding, but may reasonably surmise that it was due to a report, which had reached the ears of Demeas, of his son's entanglement in a love affair with a girl whom Demeas does not know, but who is so poor that Moschion cannot hope that she would be thought an acceptable wife for him. However this may be, Moschion had made satisfactory explanations to his father (v. 122), and now, when the latter has proposed to settle him in life and remove him from temptation by marrying him to Plangon (v. 428), the daughter of Niceratus, a poor neighbor, Moschion, much to his father's surprise, has readily accepted the arrangement. In fact, the alacrity with which Moschion fell in with the plan caused Demeas to suspect that the girl with whom his son was really in love was Plangon (vv. 122 ff.). And this was indeed the case, for Plangon is the girl of whom Moschion was enamored and whom he had sworn to marry (v. 422), apparently without having made any definite plans to carry out his intention. It so happens that the proposal by Demeas of an immediate marriage with Plangon comes at a most fortunate time for Moschion, for matters have gone so far with the young people that Plangon has just given birth to a child. To save her from reproach Moschion has taken the child over to his father's house (vv. 447 ff.), placing it in the care of an old woman who had been his own nurse in infancy. We do not know what other persons may be in the secret, but Plangon's mother certainly is (v. 356), and also Parmenon, Moschion's confidential slave (vv. 447 ff.). But neither of the two fathers has the slightest inkling of what is going on, and pains have been taken that their suspicions shall not be aroused.

The situation in the household of Demeas is apparently still further complicated by the fact that Chrysis has secretly borne a child to Demeas himself. Of this we cannot, perhaps, be absolutely certain, but a number of allusions point to this conclusion. In the

first place Chrysis is a mother, for she is seen in the act of giving her breast to a baby (v. 54).¹ She has importuned Demeas for permission to rear a child, whom she professes to have found (vv. 66, 162, 175, 198). In the second place, Parmenon declares under oath to Demeas (vv. 102 f.) that Demeas himself is the father of the child and that Chrysis is its mother; and when Demeas tries to make him acknowledge that Moschion is the father, Parmenon apparently adheres to his original assertion and refuses to clear up the mystery (v. 108). The slave's frankness in telling Demeas about the child which he calls Chrysis' and his reticence when it is a question of involving Moschion are both accounted for by the assumption that there is a second child of which Parmenon has knowledge, while Demeas knows of but one (vv. 106 ff.). And, finally, the concluding scenes of the second act can hardly be understood except upon the assumption that the child which Niceratus threatens to kill is a different child from that which Plangon has borne to Moschion. It is difficult to avoid the conclusion that both Chrysis² and Plangon have recently given birth to children; that Chrysis, concealing the fact from Demeas, perhaps because she knows that he does not care to rear a family, has told him that the child which she has in her possession is a foundling, and has with difficulty won his consent to her keeping it; that Moschion, not knowing what else to do with Plangon's child, has put it in charge of his old nurse until a better arrangement should present itself. On this hypothesis we should have to assume that Chrysis, who was the manager of Demeas' house, was a party to Moschion's secret; but she was too loyal a woman to betray it to Demeas, even when such a course would have been in her own interest.

¹ It has been suggested that Chrysis, though a childless woman, gave her breast to the child, playing the mother to it; or that she simply held it to her bosom, but Demeas, excited and suspicious, imagined he saw in her act a confirmation of his fears. The second alternative is a possible one, but there is no hint in the extant text to support it, and, besides, the suspicion of Demeas had not in the least been directed toward Chrysis until he saw her nursing the child. The first suggestion is extremely improbable. There is nothing morbid about Chrysis. And in the struggle with Niceratus (v. 357) she fights for the possession of the child as if it were her own.

² Presumably during an absence of Demeas from home.

That the *Samia* is a comedy whose plot leads up to a recognition, by which the chief characters are restored to their proper station in life, is obvious. The heroine, a Samian orphan girl, as she and her protector suppose, is destined to be revealed as the daughter of an Athenian citizen and joined in lawful wedlock to Demeas. As in the other comedies of Menander that belong to this general type, the favorite procedure of the poet is to show us the characters in the midst of a serious crisis which leads to all possible misunderstandings. The clearing up of these misunderstandings inevitably leads to disclosures regarding the persons who are living under false conditions. In the *Samia*, as we interpret its plot, Menander is true to his method. Chrysis is launched upon a course which is bound to keep her in the position of mistress of Demeas and recipient of his bounty, compelled to rear in secret as a foundling a child which, if the truth were known, would occupy an honorable position in life. Some incident must arise which shall turn events from their normal course. The subordinate plot, in which Moschion and Plangon are the chief factors, provides such an incident. The presence of two babies in the house on the day of the marriage sets the machinery of the plot in motion. Demeas by chance overhears the old nurse crooning over Moschion's child, which he supposes to be the foundling, and referring to it as Moschion's (vv. 30 ff.). A moment later he sees Chrysis in another part of the house with a baby at her breast,—the same baby, he naturally assumes. He jumps to the conclusion that the child which he has been led to believe was a foundling is the Samian girl's own offspring,—as it really is,—and that Moschion is its father. Beside himself with grief, he takes the spectators into his confidence in the speech with which the second act opens, and again after his suspicions have been confirmed, as he thinks, by the reticence of the slave Parmenon. The previous conduct of Moschion has been such that Demeas cannot believe that he has wantonly committed so outrageous a breach of loyalty toward him. Chrysis, the woman of unknown origin, must have enticed the boy to this act. She must be dismissed from the house. As for Moschion, his reputation must be protected at all hazards. Demeas will not breathe a word of suspicion against him, even to Chrysis. This resolution

of Demeas (v. 141) has an important bearing on the plot. Explanations are impossible, since no charge is made. The dénouement, which might have come speedily, is postponed by what seems to be an inextricable tangle of misunderstandings in which the characters are involved. They talk at cross purposes continually.

We have no means of knowing how the scenes of the first act were managed, nor who spoke the prologue of exposition, if there was one. It is clear, however, that the spectators have already had the present situation fully explained to them before the speech of Demeas, and that the action proper does not begin until after this speech. We are therefore justified in assigning the speech to the first scene of the second act. After a short scene between Parmenon and the Cook, which serves to bring us back into the current of activities, Demeas tries to learn the truth from Parmenon. And Parmenon does tell him the truth so far as the supposed foundling is concerned, though Demeas cannot believe it, especially since the slave, loyal to his young master, is evasive on the subject of the child which Demeas has heard called Moschion's. Accordingly Chrysis is driven from the house. She is seen by Niceratus, who offers her protection.

At this point comes the long break in the manuscript. When the text is resumed we find Demeas and Niceratus¹ in the midst of a conversation. Demeas has in the meantime learned from somebody (vv. 349, 413), presumably from Moschion himself (for to no third person would Demeas have divulged his suspicion that Moschion had sustained improper relations with Chrysis), that the mother of Moschion's child is Plangon and not Chrysis. But he has learned nothing about the child whom he saw Chrysis nursing; in fact he seems to forget the significance of that incident, so pleased is he to have proved Moschion's innocence. Niceratus also seems to have had an interview with Moschion after the latter's confession to his father. Chrysis has told Niceratus that Demeas has driven her from his house because of the child which she has taken to rear (v. 198), although she cannot understand his sudden outburst of rage against her in view of his having previously given his consent

¹ *oīrōōl*, used by Demeas in v. 347 with reference to Niceratus, requires us to assume that the latter is the other interlocutor in the preceding conversation.

to her taking it. Niceratus is no doubt curious to know something more about this child, now under his protection, which Demeas has been so foolish (v. 199) as to take into his household, and whose presence there has led Demeas to commit so outrageous an act against Chrysis. Moschion is in a position to satisfy his curiosity. When questioned on the subject, Moschion would have no scruples about telling frankly what he and everybody else believed to be the truth, viz. that the child had been found by Chrysis and that its parents are unknown.¹ Possessed of this information Niceratus meets Demeas. Demeas is now very happy that his suspicions against Chrysis and Moschion have proved false, and is eager to make his peace with Chrysis and to take her back to his home. As for the lesser deception which Moschion has practiced upon him, in concealing his intrigue with Plangon and in secreting the child in his house, this does not disturb him at all; the marriage will set matters right so far as Plangon is concerned. Demeas is anxious, however, to guard Moschion's secret at all hazards, and a simple expedient for keeping the knowledge of it from Niceratus occurs to him. By telling Niceratus that his daughter has given birth to an illegitimate child, but that Moschion is ready to marry her in spite of this misfortune, Demeas hopes that Niceratus, in his chagrin, will be glad enough to accept the situation without pressing too seriously into the question of the child's father.

This hypothesis regarding the lost scenes that intervened between vv. 204 and 345 will, it is believed, be found consistent with the indications furnished by the extant text and helpful in rendering

¹ It is only by assuming such a conversation between Niceratus and Moschion on the subject of the child that we can account for the words and actions of the former in the scenes which follow the lacuna. He says that Moschion has hoodwinked and deluded him (vv. 384, 397), and this has generally been interpreted as indicating that Niceratus suspects Moschion of being the child's father. But there is no indication of any such suspicion, nor of any desire on Moschion's part to escape marrying Plangon. Rather, Moschion has told Niceratus something which the latter, now that he has been enlightened by Demeas, regards as a falsehood. The most important communication which Demeas makes to Niceratus is that Plangon has borne a child and that this child is now in Niceratus' house with Chrysis. Moschion must therefore have told Niceratus that Chrysis' child is a foundling.

intelligible the highly interesting conversation of the two fathers, interrupted by the assault of Niceratus upon Chrysis, which follows the lacuna. When Niceratus is told by Demeas that Plangon has a child and that this child is the foundling which Chrysis has taken in charge, he rushes into his house without waiting for the further explanations of Demeas. In the house he finds his wife and daughter with Chrysis and her baby. He accuses the women of concealing from him the fact that this baby is Plangon's child. They protest, and truthfully, that it is not (v. 356). Threatening to kill the child if they do not confess the truth, he tries to seize it from the arms of Chrysis. Her resistance infuriates him, and he decides to resort to extreme measures, if necessary, to get possession of the child (v. 359). With the assistance of Demeas Chrysis makes her escape, but not until the two men have come to blows. With delightful irony the poet makes Demeas assert that the child is his own. Finally Niceratus is calmed,—not, we may be sure, by the silly argument by which Demeas pretends to prove that Plangon has been visited by Zeus, but rather by the repeated assurances of Demeas that the marriage will take place in spite of Plangon's misfortune.

Of the extant text there remains to consider only the beginning of the third act, in which another complication is introduced. Moschion proposes to show a manly resentment of his father's unjust suspicion. He cannot actually go to the wars, for he is in honor and love bound to Plangon; but he will pretend that he is going, and after Demeas has implored him to remain he will yield an apparently reluctant consent. We cannot see what bearing the development of this motive could have upon the main plot. Very likely these scenes were introduced merely as amusing by-play to delay the dénouement.

The manner in which the complication was solved so far as Chrysis and her child are concerned we can only conjecture. No clues survive in the extant text which give any intimation of the way in which the truth was revealed. A natural means of disclosing the identity of the child would have been to bring the two infants together before the eyes of Demeas, just as the misunderstandings of the Menaechmi are finally cleared up by a personal

meeting of the two brothers. Explanations would be demanded and given. The discovery that Chrysis is an Athenian girl of good family may have been managed, as in the *Andria*, by the timely arrival of a stranger in the fifth act; this would be after Chrysis has been obliged to acknowledge the child as her own. In any event, we can have little doubt that the play closed with an announcement of a double wedding.

The originality of the *Samia* depends rather upon the plot than upon the characters. Demeas and Niceratus are typical fathers of the New Comedy, possessed of substantial, if rather elementary, virtues, but more remarkable for their readiness to believe the most improbable things without due inquiry and their tendency to fly into a rage at the slightest provocation. Moschion and his slave Parmenon do not vary much from the familiar characters of young man and confidential slave of the better sort. The Cook seems to have a minor rôle of the usual *mageiric* type. It is likely that Plangon did not appear upon the scene. Of Trypha, whose name is furnished by the quotation, we know nothing; she may have been the maid-servant of the wife of Niceratus and may not have had a speaking part. The character of Chrysis was probably clothed with rather more individuality than that of the average young woman of the New Comedy, if we may judge by the one extant scene in which she plays an important part.

As a play, however, the *Samia* reveals Menander in a new light as the author of a farcical comedy, to which the nearest analogy among the existing specimens of the New Comedy is the *Menaechmi* of Plautus. The original of the *Menaechmi* was composed a generation after Menander's death, so that Menander may have been an innovator in this direction also. In a farcical comedy like the *Samia* or the *Menaechmi* one does not inquire too closely into the intrinsic probability of the situations that are presented, nor does one demand at every turn that the motives which actuate the characters shall be both adequate and reasonable. For example, the presence in a household at the same time of two unacknowledged babies, about one of whom the master of the house is successfully kept in ignorance, does not seem to be an incident that would be likely to occur in real life. Equally improbable, from this point of

view, is the presence in a house of two hetaerae as guests of a respectable man and his wife,— the situation that underlies the plot of Menander's *Heauton*. But such situations must be accepted as the creation of the poet's fancy, definitely calculated to produce certain humorous entanglements and ludicrous misunderstandings. So far as we can judge, the poet has taken advantage with admirable skill and ingenuity of the opportunities offered by his plot for boisterous humor and effective stage business, and that too without resorting to the coarseness which characterizes the *Menaechmi*. And into the series of amusing situations which are developed from the varied interplay of cross purposes the poet has woven a memorable scene of unusual pathetic power,— the scene in which Chrysis is driven out by Demeas.

The presence of a chorus is indicated at the beginning of the third act (after v. 413), but no reference is found in the extant text to the persons who form the chorus. The comus-chorus of the *Epitrepontes* and *Periceiromene*, however, and of the other plays of the Middle and New Comedy from which we chance to have passages alluding to the chorus, probably had its counterpart in the *Samia* also. As van Leeuwen suggests, the entertainments between the acts are probably furnished by a band of revelers who are in attendance upon the wedding of Moschion.

The scene of the play is laid in Athens (v. 426). Only two houses are required in the scene, the residences of Demeas and Niceratus. These houses are apparently separated by a passageway or *angiportus* (v. 156), and before the house of Demeas at least is the usual *πρόθυπον* (v. 193).

The only clue to the date of composition of the *Samia* is the allusion to the parasite Chaerephon¹ in v. 401. The point of the jest is that Chaerephon, though an old man, bids fair to live forever. Now Chaerephon was ridiculed in no fewer than eleven plays by six poets of the early New Comedy. The data furnished by these plays and by Athenaeus make it seem probable that none of these references, even this in the *Samia*, which is probably the latest of all, falls after ca. 310 B.C. In the first place we learn from Athenaeus (244 A) that Chaerephon was the author of the first book

¹ See Wilamowitz in *N. Jhb.* XI (1908), p. 47, Anm. 1.

on dining — a fact that doubtless contributed to his notoriety — and that it was addressed in the form of a letter to "Cyrebion." "Cyrebion" was the nickname applied to Epicrates, son of Philodemus, of Paeania (see Kirchner, No. 4908), who was brother of Philon and brother-in-law of Aeschines the orator. Demosthenes alludes to this "Cyrebion" in the Oration on the Embassy (§ 287), delivered in 343. We cannot follow the career of Epicrates, but he was probably not much younger than Aeschines. He is mentioned by Alexis in the Pancratiast (359 K.) along with another parasite, Callimedon, the orator who opposed Demosthenes and was condemned to death while in exile in the year 318. Callimedon is mentioned also by Menander in the Methe (320 K.) together with our Chaerephon. It is therefore reasonable to suppose that both the Pancratiast and the Methe were produced before 318, and altogether likely that Chaerephon, as a somewhat younger contemporary of Epicrates, dedicated his book to the latter early in the twenties, shortly before the stream of ridicule was directed against its author. An approximate estimate based on these data would make Chaerephon between 50 and 60 years of age in 320 B.C. The other allusions to Chaerephon are consistent with this conclusion. Antiphanes, who mentions him (189), died ca. 314-311 (A.J.P. XXI, p. 58). Alexis refers to him twice (210, 252); in the former passage, where we are told that Chaerephon has made a visit to Corinth "as an unbidden guest," we may suspect that the visit was due to the political troubles that sent many Athenians into exile between the years 323 and 317. Timocles, whose career extended from about 340 to 320, ridicules him in the Epistolae (9) along with Demotion and Tithymallus. The latter, as Meineke remarked (Hist. Crit., p. 418), is mentioned only by poets of the Middle Comedy. Demotion is to be identified with the rich man referred to in the oration of Hypereides for Euxenippus, delivered in 330 B.C.; for the poet says of him *παρέτρεψεν τὸν βουλόμενον*, while the orator refers to the charge against his client, *Δημοτίων δίαιταν ἔλαβεν*. The play and the oration obviously belong to the same period. The allusion by Nicostratus (25) is one of the latest, for the career of this poet began ca. 320 (A.J.P. XXVIII, p. 188). Menander himself has three other references to Chaerephon: in the *Androgynus* (56)

and Ceeryphalus (277), neither of which can be dated, and in the Orge (364), with which the poet probably won his first victory in 315 B.C. (*A. J. P.* XXI, p. 61; Clark, *Cl. Phil.* I, pp. 313 ff.). Finally, Apollodorus of Gela, almost exactly a contemporary of Menander, mentions him in the Sphattomene (26), and in the Hieraea (24).¹ In the latter a person is called "a new Chaerephon," i.e. a successor of Chaerephon, as if Chaerephon himself had passed off the stage.

All this tends to place the Samia early in the second decade of Menander's career, after the Orge and before the Periceiromene.

The remains of the Samia in the Cairo papyrus consist of one leaf of two pages (G) and two sheets of four pages each (I and F). The sequence of these ten pages was determined by the first editor. I⁸ must precede I¹² because in the latter (v. 442) reference is made to an event which happened in the former (v. 114). F¹ follows immediately upon I⁴, the latter page ending in the middle of a sentence which is completed in F¹. The connection between G² and I⁸ and between F⁴ and I¹ is not so obvious, since each ends and begins respectively with a completed sentence; but the action moves on continuously and the make-up of the book requires that these pages shall join without an interval. A considerable interval, however, separates F² from F⁸. The length of this interval is fortunately determined, as Körte has shown (*Ber. d. sächs. Gesell.* 1908, p. 114), by the position of the other sheets in the quaternion. The quaternion must begin and end with the recto side. The arrangement of the extant ten pages must therefore be as follows, one sheet, or four pages, being lost between F² and F⁸:

G¹ G² I⁸ I⁴ F¹ F² [x¹ x² x⁸ x⁴] F⁸ F⁴ I¹ I² [G³ G⁴]

¹ The Sphattomene is once quoted by Athenaeus as by Apollodorus of Carystus; but this poet is now known to have entered upon his career after Menander's death (IG. II 977 *h*, in Wilhelm, *Dramat. Urk.*, p. 118; *A. J. P.* XXI, p. 45). The Hieraea is assigned to the Geloan by Suidas and Eudocia, but by Athenaeus, again erroneously, to the Carystian.

Mention should also be made of Machon, a contemporary of Apollodorus of Carystus (Ath. 664 *a*), who relates two anecdotes of Chaerephon in his Chreiae (Ath. 243 *E*), in one of which he properly makes the parasite a contemporary of Diphilus. Machon is clearly not speaking of a person contemporary with himself. The time of Matron the *παρῳδος*, who mentions Chaerephon in his poem *Δεῖπνον* (Ath. 134 *E*), is unknown.

One half of the play was therefore contained in the middle quaternion (y) of the three which contained the Samia. The preceding quaternion (x) contained the first act and a few lines of the second. For this lost portion perhaps 200 lines, say six pages of quaternion x, would suffice. If the play had the usual compass of from 1000 to 1100 lines, about nine pages of quaternion z, in addition to the last two pages of quaternion y, would be required for the completion of the third act and for the fourth and fifth acts.

The question as to the amount of text lost from the beginning of the Samia is related to the question of the order of the plays in the Cairo codex. We know that the Hero was second in order and that the play which preceded it occupied only 28 pages, for the folio numbers $\kappa\theta'$ and λ' are preserved at the tops of pages A¹ and A² respectively. Furthermore, according to the estimates given above (pp. 45, 148), the Epitrepontes probably began on the fourteenth (but see below) page of a quaternion and extended through the fourteenth page of the second following quaternion, occupying about 32 pages, while the Periceiromene began on the fifteenth (but see below) page of a quaternion and extended through the twelfth page of the second following quaternion, occupying about 30 pages. If these estimates are even approximately correct, it is obvious that the first play in the codex, which filled the first quaternion and twelve pages of the second, was neither the Epitrepontes nor the Periceiromene; nor yet the Samia, which, as we have just seen, began in the second half of a quaternion. The first play must have been either the play of unknown title represented by the single page LPS, or a play of which nothing is preserved. Now from our estimates it appears that the order Epitrepontes-Periceiromene is somewhat more probable than the order Periceiromene-Epitrepontes, since the Epitrepontes probably ended nearer the end of a quaternion than did the Periceiromene, and the Periceiromene probably began nearer the end of a quaternion than did the Epitrepontes. As for the Samia, the lost beginning of which extended back about six pages into the quaternion preceding E¹, it cannot have immediately followed either the Epitrepontes or the Periceiromene, but, so far as we can judge by its estimated position in the quaternions, may have followed either the Hero or the play represented by LPS.

Körte has recently advanced a plausible theory, based upon considerations of another kind, of the order of the plays in the codex. He observed that the practice of the scribe in noting in the margins the names of the speakers varied greatly in the several plays,¹ and suggests that he became more negligent in this regard as he went on. By this criterion the Hero was followed by the Epitrepones and Periceiromene, in this order; the unknown play LPS could not have been first in the codex but rather preceded the Samia; and the Samia was last of the preserved plays—the sixth in the codex, if the manuscript contained no more than six plays.

It will be observed that this new evidence lends support to the conclusions based upon the estimated length of the plays and their positions in the quaternions, and that the estimate of the length of the lost beginning of the Samia permits the assumption that the Periceiromene was followed by the unknown play LPS and this in turn by the Samia. The following table shows the order of the plays in the codex as thus tentatively determined:

| QUATERNIONS | I | II | III | IV | V | VI | VII | VIII | IX | X | XI | XII |
|---------------|--------|--------|-----|----|------------------|------------------|------|------|------|----|----|-----|
| <i>Plays:</i> | | | | | | | | | | | | |
| I. | — | pp. 16 | 12 | | | | | | | | | |
| II. | Hero | pp. | 4 | 16 | [12] | | | | | | | |
| III. | Epitr. | pp. | | | [4] ² | 16 | [13] | | | | | |
| IV. | Peric. | pp. | | | | [3] ⁸ | 16 | [12] | | | | |
| V. | LPS | pp. | | | | | [4] | [16] | [10] | | | |
| VI. | Samia | pp. | | | | | | | [6] | 16 | 9? | |

¹ Menandrea, *Praef.*, pp. xi, xii. The proportion of speakers named in the margins to the number of lines is as follows: Hero 1 to 4; Epitrepones 1 to 23; Periceiromene 1 to 32; LPS 1 to 59; Samia 1 to 341.

² Assuming that 4 pages (instead of 3, see p. 45) of quaternion iv were required for the Epitrepones, the Hero occupied 32 pages, the Epitrepones 33. The other alternative is equally possible, and the Hero may have been the longer play.

³ The calculation on p. 147 showed that about 4 pages and 26 lines were lost from the beginning of the Periceiromene (i.e. before E). We there unnecessarily discarded the odd 26 lines and concluded that the play extended back two pages, instead of three, into the quaternion preceding that which contained E.

ΣΑΜΙΑ ΜΕΝΑΝΔΡΟΤ
ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ

| | |
|----------|-----------|
| Δημέας | Νικήρατος |
| Παρμένων | Μοσχίων |
| Μάγειρος | [Τρύφη] |
| Χρυσίς | |

Χορὸς συμποτῶν

Κωφά: ὑπηρέται τοῦ Μαγείρου, γραῦς, δοῦλοι. ^γ

ΣΑΜΙΑ ΜΕΝΑΝΔΡΟΤ

SCENE: a street in Athens, before the houses of Demeas and Niceratus.

The whole of the first act is lost. In it was explained the strange situation in the household of Demeas, a wealthy Athenian. Chrysia, a Samian girl and housekeeper for Demeas, has secretly borne a child to him. She keeps the child with his consent, by leading him to believe that it is a foundling. Moschion, adopted son of Demeas, and Plangon, daughter of a poor neighbor Niceratus, have also had a child, as the result of a secret union. Demeas and Niceratus, the two grandfathers, have been kept in ignorance of this event. To protect the girl Moschion has recently brought the child over to his father's house (v. 448), by the connivance of the girl's mother, and placed it in the care of Moschion's aged nurse. Thus two infants are at present in the house of Demeas, one openly but under false pretenses, the other without his knowledge. Now for some reason the future of Moschion has caused concern to Demeas. To settle him in life he plans to marry him forthwith to Plangon. Moschion is informed of this plan and agrees to it with alacrity. The consent of Niceratus to the match is readily obtained. Demeas thereupon begins active arrangements for the wedding, which is to take place this very day. A slave is dispatched to the market to fetch a cook and to buy provisions. Invitations to the wedding are sent out. Demeas then enters his house to see to the preparations within.

Between the acts the audience is probably provided with entertainment by the chorus of wedding guests, who have begun to arrive. The second act is opened by the entrance of Demeas from his house. Apparently only the first few lines of his speech are lost.

ACT II

Sc. 1. DEMEAS alone

ΔΗΜΕΑΣ

δοτήσ - - - - -

G¹, quat. y, p. 1

ἡ μαίνομαι - - - - -

1 ff. Demeas comes from his house in a state of great perturbation, probably exclaiming that, unless he is out of his senses, he is the victim of gross

outrage, and that too at the hands of one upon whom he has conferred a benefit, e.g. δοτήσ . . . σχέτλια πέκονθ' ἔγώ, η μαίνομαι, καλ τούθ' ὑπ' ἔκεινης, ην ποτε'

λαβὼν ἐπ' ἀγαθῷ - - - - -
 ὡς γὰρ τάχιστ' εἰσῆλθον, ὑπερεσπουδακῶς
 5 τὰ τοῦ γάμου πράττειν, φράσας τὸ πρᾶγμ' ἀπλῶς
 τοῖς ἔνδον ἐκέλευσ' εὐτρεπίζειν πάνθ' ἀ δεῖ,
 καθαρὰ ποεῖν, πέττειν, ἐνάρχεσθαι κανοῦν.
 ἐγύγνετ' ἀμέλει πάνθ' ἐτοίμως, τὸ δὲ τάχος
 τῶν πραττομένων ταραχήν τιν' αὐτοῖς ἐνεπόει,
 10 ὅπερ εἰκός. ἐπὶ κλίνης μὲν ἔρριπτ' ἐκποδῶν
 τὸ παιδίον κεκραγός, αὖ δ' ἐβόων ἄμα.

λαβὼν ἐπ' ἀγαθῷ διατελῷ τιμῶν δεῖ. ⁷ On
 ἐπ' ἀγαθῷ cf. v. 166.

4. ὑπερεσπουδακῶς: the reason for the father's excessive haste (cf. v. 8) is probably his desire to put a stop to Moschion's love-affair (see above, p. 224); cf. Ter. Heaut. 1056. But it is characteristic of comedy that arrangements which are proposed in the course of the action, esp. those which the poet intends shall have a bearing on the plot (e.g. dinners, weddings, intrigues), are immediately put into effect regardless of verisimilitude. Thus in Plaut. Aul. 261 Megadorus no sooner obtains Euclio's consent to his marriage with Phaedra than he asks: *sed nuptias num quae causast quin faciamus hodie?* and then says to his slave: *heus, Strobile, se- quere propere me ad macellum strenue.*

5. ἀπλῶς: i.e. he *simply*, without explanations, gave the information that Moschion was to be married that day.

7. πέττειν: i.e. *ἄρτοις* and *πέμματα*, bread and pastry of wheaten flour (*ἄλευρα* v. 12) for the wedding feast. For ordinary occasions the staple diet consisted chiefly of porridge (*μάζα*) and bread, generally made of barley, cf.

Plat. Rep. 372 B ἐκ μὲν τῶν κριθῶν ἀλφίτα σκεναζόμενοι, ἐκ δὲ τῶν πυρῶν ἀλευρα, τὰ μὲν (the latter) πέψατε, τὰ δὲ (the former) μάζαντε. Cakes (*πέμματα*) played an important rôle in the wedding ceremony, esp. the bride's cake (*πλακοῦς γαμικός*) sprinkled with sesame, a symbol of fertility according to Menander apud schol. Aristoph. Pac. 869. The feast itself was important as a means of providing witnesses of the marriage, cf. Is. 8. 20. — ἐνάρχεσθαι κανοῦν: see on P. 878. The marriage sacrifice (*τὰ προτέλεια* or *προγάμια*) preceded the banquet.

8. *Everything was of course going on well enough.* — *ἐτοίμως*: lit. *readily*, modifies *ἐγίγνετο* = *ἐπράττετο*, just as *τῶν πραττομένων* below might have been *τῶν γιγνομένων*. Cf. [Plat.] Ep. 11 fin. *οἰομένους τι ἐτοίμως διαπράξασθαι.*

10. *ἔρριπτο*: the effect of the act continues into the present, *had been thrown and was still lying.*

11. *τὸ παῖδιον*: the only infant of whose presence in the house Demeas is aware, viz. his own son by Chrysis, whom Chrysis, however, has made him believe to be a foundling. — *αἱ Σέ*: the maid servants. The context makes the reference clear, and also *καθῆται* in v. 13.

“ἄλευρ’, ὕδωρ, ἔλαιον ἀπόδος, ἄνθρακας.”
 καύτὸς διδοὺς τούτων τι καὶ συλλαμβάνων
 τοῖς τὸ ταμιεῖον ἔτυχον εἰσελθών, δόθεν
 15 πλείω προαιρῶν καὶ σκοπούμενος συχνὰ
 οὐκ εὐθὺς ἐξῆλθον. καθ’ ὃν δ’ ἦν χρόνον ἐγὼ
 ἐνταῦθα, κατέβαιν’ ἀφ’ ὑπερώου τις γυνὴ
 ἄνωθεν εἰς τοῦμπροσθε τοῦ ταμίειδίου
 οἰκημα· τυγχάνει γὰρ ἵστεών τις ὅν,
 20 ὁσθ’ ἡ τ’ ἀνάβασίς ἔστι διὰ τούτου τό τε
 ταμιεῖον ἡμῖν. τοῦ δὲ Μοσχίωνος ἦν
 τίθη τις αὐτῇ πρεσβυτέρᾳ, γεγονοῦν ἐμὴ
 θεράπαιν’, ἐλευθέρα δὲ νῦν. ἰδοῦσα δὲ
 τὸ παιδίον κεκραγὸς ἡμελημένον

13. συλλαμβάνων: cf. Aristoph. Eq. 229 κάγῳ μετ’ αὐτῶν χώθεος ξύλληψεται.

14. ταμιεῖον: οἶκος ἐν φ' τὰ ἀναγκαῖα ἀπειθεσαν, Herodian 1.375. 26. In this storeroom the mistress of the house kept ἀλφίτον, ἔλαιον, οἶνον, Aristoph. Thesm. 420, and there Basileia in Av. 1539 is doubtless supposed to keep (ταμιεῖον) for Zeus his thunderbolt καὶ τὰλλα ἀπαξάπατα. Cf. the conclave in Ter. Heaut. 902 est mihi ultimis conclave in aedibus quod-dam retro.

15. πλείω: still other things (lit. more things than the servants had demanded). — προαιρῶν: selecting of his choicest stores, cf. Theoph. Char. 4. 6 καὶ προαιρῶν δέ τι ἐκ τοῦ ταμείου δεινός (ἔστιν ὁ δύροικος) φαγεῖν καὶ ἡρότερον πιεῖν.

18. ταμεῖδιον: καὶ ταμεῖδιον ὑποκοριστικῶς Suid. The MS. form ταμεῖον can hardly be correct.

19. ἵστεών: weaving-room. The usual form is λοτών, from λοτός “loom.” Phrynicus condemns λοτεών, as also

σύσσημον in P. 670 and other words freely used by Menander and his contemporaries.

20. ἡ τ’ ἀνάβασις: i.e. εἰς τὸ ὑπερώου. — τό τε ταμιεῖον: i.e. ἡ τ’ εἰσοδος εἰς τὸ ταμεῖον, a peculiar form of zeugma, due to the freedom of familiar discourse. One could hardly say τὸ ταμεῖον ἔστι διὰ (“accessible through”) τοῦ οἰκημάτος, but the idea of motion into is supplied by ἡ ἀνάβασις. The weaving-room, in which was the stairway to the upper floor, lay between the living-rooms and the storeroom. To reach either the upper floor or the storeroom one had to pass through it.

23. Though emancipated, she yet remained in the service of her former master; cf. H. 21.

24. The participles are both in the pred. after ιδοῦσα, but hang closely together, forming a single idea, screaming neglected. It is not a case of zeugma; the old woman took in the situation at a glance.

25 ἐμέ τ' οὐδὲν εἰδού' ἔνδον ὅντ', ἐν ἀσφαλεῖ
 εἶναι νομίσασα τοῦ λαλεῖν, προσέρχεται,
 καὶ ταῦτα δὴ τὰ κοινά “φίλτατον τέκνουν,”
 εἰπούσα καὶ “μέγ' ἀγαθόν· ἡ μάμμη δὲ ποῦ;”
 ἐφίλησε, περιήμεγκεν· ὡς δ' ἐπαύσατο
 30 κλάον, πρὸς αὐτήν φησιν· “ὦ τάλαιν' ἔγώ,
 πρώην τοιοῦτον ὅντα Μοσχίων' ἔγώ
 αὐτὸν ἐτιθηνούμην ἀγαπῶσα, νῦν δ', ἐπεὶ¹
 παιδίον ἐκείνου γέγονεν, ἄλλη καὶ τόδε”

- - - - -

35

- - - - - a καὶ G², quat. y, p. 2
 - - - - - νέναι [35]
 καὶ θεραπαινιδίᾳ τινὶ²
 40 ἔξωθεν εἰστρέχοντι· “λούσατ’, ὦ τάλαιν,
 τὸ παιδίον,” φησιν· “τί τοῦτ’; ἐν τοῖς γάμοις
 τοῖς τοῦ πατρὸς τὸν μικρὸν οὐ θεραπεύετε;”
 εὐθὺς δ’ ἐκείνη “δύσμορ’, ἡλίκον λαλεῖς,” [40]

25. *ἔνδον*: *in there*. — *ἐν ἀσφαλεῖ*,
 κτὲ.: the personal const., *ἐν ἀσφαλεῖ*
εἰμι τοῦ λαλεῖν *safe in talking*, instead
 of the impersonal, *ἐν ἀσφαλεῖ* (or *ἀσφα-
 λέσ*) *ἐστι λαλεῖν*. The gen. defines the
 scope of the safety, *in respect of talking*.

27. *ταῦτα δὴ τὰ κοινά*: cf. E. 309.

28. *μέγ' ἀγαθόν*: *blessed thing*, also
 used in formal address to superiors, cf.
*Xen. Cyr. 5. 3. 20 ὡ μέγα ἀγαθὸν σὺ τοῖς
 φίλοις Κύρε*.

31. *πρώην*: *just the other day*, cf.
*Theocr. 16. 15 τῆνος τὰ πρόβαν, — λέγονες
 δὲ πρόβαν θητα πάντα*. — *τοιοῦτον*: it was
 in infancy, therefore, that Moschion
 was adopted (v. 134) by Demeas.

33 f. *ἄλλη καὶ τόδε*: the thought

would be: “Another woman will in
 like manner nurse you and see you in
 time become a father.”

39. One of the three examples in
 the Cairo MS. (E. 341, P. 5, the latter
 a proper name) of an anapaest in the
 fifth foot that overlaps the fourth, and
 of two consecutive anapaests elsewhere
 than in the first and second feet.

40. *λούσατε*: by using the pl. the
 old woman includes all the servants in
 the rebuke, though she addresses but
 one of them.

41. *τί τοῦτο*: *what does this mean?*

43. *ἡλίκον*: the quantitative adj.
 corresponding to *μέγα* and *μικρόν*, *how
 loudly*, cf. v. 351 and *Philem. 5 K. οὐκ*

φησ', “ἔνδον ἔστιν αὐτός.” “οὐ δήπου γε ποῦ;”
 45 “ἐν τῷ ταμιείῳ”—καὶ παρεξήλλαξέ τι—

“αὐτὴ καλεῖ, τίθη, σε,” καὶ “βάδιξε καὶ σπεῦδε. οὐκ ἀκήκο οὐδέν, εὐτυχέστατα.”

εἰπούσ’ ἐκείνη δ’ “ὦ τάλαινα τῆς ἐμῆς λαλιᾶς,” ἀπῆλθεν ἐκποδῶν οὐκ οἶδ’ ὅποι.

50 κάγῳ προῆλθον τοῦτον ὅνπερ ἐνθάδε τρόπον ἀρτίως ἐξῆλθον, ἡσυχῇ πάνυ, ὡς οὗτ’ ἀκούσας οὐδὲν οὕτ’ ἥσθημένος.

αὐτὴν δ’ ἔχουσαν αὐτὸ τὴν Σαμίαν ὄρῳ

[45]

[50]

ἄν λαλῇ τις μικρόν, ἔστιν κόσμος, . . . δ’ ἡλίκον μὲν ἡ φύσις φέρει λαλῶν.

44. αὐτός: *the master*, as αὐτὴ below is “*mistress*.” The maid, who has been in the front part of the house, saw Demeas go into the storeroom while the old woman was upstairs.—οὐ δήπου γε: *you don't say so!*

45. καὶ παρεξήλλαξέ τι: sc. τῇ φωνῇ and she raised her voice a little (lit. made a deviation)—a parenthetical explanation of Demeas. The vb. seems not to occur elsewhere in this sense. φησι is of course understood with each quotation where it is not expressed, so that the application of παρεξήλλαξε is clear.

46. αὐτὴ: Chrysis. The first words were spoken in a loud voice for the master's benefit, but from βάδιξε on in a low tone again.

49. οὐκ οἶδ’ ὅποι: from his position Demeas could not see where the old nurse went with the baby, and consequently he falls (v. 53) into the error of assuming that she answered the (pretended) summons (v. 46) and gave the baby to her mistress. It is probable, however, that the nurse merely took the baby to another part of the house.

50 f. τοῦτον ὅνπερ . . . τρόπον: explained by ἡσυχῇ πάνυ, the whole equivalent to “as calmly as you saw me come out of the house (*ξῆλθον*) a moment ago.” Demeas was probably then, as now, trembling with suppressed excitement.

53. αὐτό: τὸ παιδίον. Demeas assumes, as a matter of course, that the baby he sees in the arms of Chrysis is the same baby. Had he reflected he would have seen that this assumption was the weak link in his chain of evidence. We can hardly suppose that, in the brief interval which elapsed between the departure of the two persons from the weaving-room, the nurse has transferred her baby to Chrysis and disappeared, and Chrysis, in order to deceive Demeas, has arranged the scene which Demeas now goes on to describe. Furthermore, Demeas himself emphasizes the fact that he stole into the court quietly and presumably unobserved by Chrysis. For other reasons in support of the view that there are two babies in the house see above, p. 225.—τὴν Σαμίαν: Chrysis, cf. v. 142 and see note on P. 53.

ἔξω διδούσαν τιτθίον παριὰν ἄμα.

55 ὥσθ' ὅτι μὲν αὐτῆς ἔστι τοῦτο γυνώριμον
εἶναι, πατρὸς δ' ὅτου ποτ' ἔστιν, εἴτ' ἐμοῦν
εἴτ' — οὐ λέγω δ', ἄνδρες, πρὸς ὑμᾶς τοῦτ' ἔγω,
οὐδέ τοπονοῶ, τὸ πράγμα δ' εἰς μέσον φέρω
ἄτ' ἀκήκο' αὐτός, οὐκ ἀγανακτῶν οὐδέπω.

60 σύνοιδα γὰρ τῷ μειρακίῳ, νὴ τοὺς θεούς,
καὶ κοσμίῳ τὸν πρότερον ὄντι χρόνον ἀεὶ^[55]
καὶ περὶ ἔμ' ᾧς ἔνεστιν εὐσεβεστάτῳ.
πάλιν δ', ἐπειδὴν τὴν λέγουσαν καταμαθῶ

[60]

54. **ἔξω**: still within the house, but outside of the storeroom, as **ἔξωθεν** v. 40. The house was built around an open-air court (*αὐλή*). — **διδούσαν τιτθίον**: cf. E. 247. This was certainly an act that would naturally stir the old man's suspicions, for hitherto he has had no reason to think that Chrysis has borne a child. If he really saw what he reports, — and there is no occasion to doubt the correctness of his observation, — we are obliged to believe that Chrysis is indeed a mother. The same motive was used by Caecilius in his *Tithe*, which may have been based on Menander's play of the same name; in fr. 1 R. a person who had seen a woman give her breast to a baby observes: *prae*ser *tim* quae non *pe*perit *lacte* non *habet* (*Harmon*). But the baby she held to her breast was not the neglected child that the old nurse had just carried from the weaving-room; see above, p. 224.

56. **ἴμοι**: Parmenon so assures him in v. 103.

57 f. The negatives with *λέγω* and *ὑπονοῶ* indicate the speaker's resistance to the suggestion which had come into his mind, *I refuse to say it*, *I*

refuse to harbor the suspicion. This is about equivalent to the negatived fut. but with a modal force that the fut. would lack. *οὐδέ τοπονοῶ* (*Mazon*) would be rather more effective. — **τὸ πράγμα**: *the fact as opposed to the λόγος and ἴνθρωπος lying back of the λόγος*.

59. **ἄτ' ἀκήκοα**: i.e. the talk of the servants that he has overheard. — **οὐκ ἀγανακτῶν, κτέ**: like the preceding negations, *not giving way to indignation — as yet*. He means against Moschion, as the next verse shows. He is already entirely convinced as regards Chrysis.

61 f. The partic. *ὄντι* is in indirect discourse after *σύνοιδα*, GMT. § 908. The tenderness of Demeas toward his adopted son has a parallel in Micio's love for Aeschinus in *Ter. Adelphi*, cf. v. 48. — **κοσμίῳ**: in his relations with others, see v. 132. — **ῶς ἔνεστιν**: heightens the sup. somewhat more emphatically than *ῶς* alone. Cf. Xen. Mem. 4. 5. 9 *ἔως ἀν ταῦτα ὡς* *ἔνι ἥδιστα γένηται*, more commonly *ῶς δυνατόν* or *δύναται*.

63 f. **τὴν λέγουσαν**: i.e. *ταῦτην ἡ ἔλεγε*. — **οὖσαν**: in indirect discourse after *καταμαθῶ*, *realize the fact that*. As Moschion's former nurse the old

τίτθην ἐκείνου πρῶτον οὐσαν, εἰτ' ἐμοῦ
 65 λάθρᾳ λέγουσαν, εἰτ' ἀποβλέψω πάλιν
 εἰς τὴν ἀγαπῶσαν αὐτὸν καὶ βεβιασμένην
 ἐμοῦ τρέφειν ἄκοντος, ἐξέστηχ' ὅλως.

Enter Parmenon and the Cook with his assistants, and slaves loaded with viands. Demeas sees them as they approach the door of his house.

ἀλλ' εἰς καλὸν γὰρ τοῦτον εἰσιόνθ' ὄρῳ [65] I⁸, quat. y, p. 3
 τὸν Παρμένοντ' ἐκ τῆς ἀγορᾶς ἐατέον
 70 αὐτὸν παραγαγεῖν ἔστι τοῦτον εἰς δόμον.

Sc. 2. DEMEAS, PARMENON, COOK

ΠΑΡΜΕΝΩΝ

μάγειρ', ἔπειγε, πρὸς θεῶν. οὐκ οἶδα σὺ

woman would presumably know the young man's secrets.

65. ἐμοῦ λάθρᾳ: cf. P. 208, Plaut. Merc. 48 clam abibat patris, in Lat. a borrowed const. — εἰτα: sc. ἐπειδάν with ἀποβλέψω, when I have regard to.

66. ἀγαπῶσαν: v. 55. Impf. tense. — βεβιασμένην: insisted upon.

67. ἐμοῦ ἄκοντος: if Demeas had refused to rear it, the child would have had to be exposed. — ἐξέστηκα: am beside myself, cf. v. 418 and see on P. 418.

68 f. εἰς καλὸν = εὐκαρψα, cf. Plat. Symp. 174 E εἰς καλὸν ἥκεις, Soph. O.T. 78 ἀλλ' εἰς καλὸν σύ τ' εἴπας, Plaut. Bacch. 667 sed quem quaero, optume eccum obviam mihiſt. — εἰσιόντα: in the dramatic poets εἰσειμι (-έρχομαι) is always used of persons who go into the house, never of those who are approaching the scene of action through one of the parodoi; for the latter the prefixes προσ-, ἐπ-, and παρ- are regularly used. The action is therefore as follows: Demeas does not see Parmenon when he first ap-

pears, and Parmenon makes no move to speak to his master but goes straight to the door, as he naturally would, seeing that he and the rest are loaded with provisions. But Demeas turns around in time to see him before he enters. Of course it is Parmenon's arrival, implied in the partic., that strikes Demeas as "timely." Since Demeas desires to speak to Parmenon alone, he permits him to get the Cook into the house before he accosts him. But the Cook, true to the instincts of his tribe, insists upon talking. — ἐκ τῆς ἀγορᾶς: cooks who wished employment congregated in that part of the market where pottery was for sale, cf. Diph. 48. 29 K. ἐνέβαλεν εἰς τὸν κέραμον, Alex. 257 οὐτον γάρ ἔστιν δέ κέραμος μισθώσκως, δέ τοις μαγείροις (τέλος). Parmenon had been sent to the market to employ a cook and buy provisions; see on E. 166.

71. ἔπειγε: everybody is in a hurry. Cf. the Cook's words in Plaut. Cas. 766 properate, cenam iam ēsse coctam oportuit. — πρὸς θεῶν: a

ἔφ' ὁ τι μαχαίρας περιφέρεις· ἵκανὸς γὰρ εἰ
λαλῶν κατακόψαι πάντα. πάνσαι πρὸς θεῶν·

[70]

ΜΑΓΕΙΡΟΣ

ἰδιῶτ².

ΠΑΡΜΕΝΩΝ

ἔγώ;

ΜΑΓΕΙΡΟΣ

δοκεῖς γ' ἔμοι. τί εἰ βαρὺς

τοι εἰ πυνθάνομαι πόσας τραπέζας μέλλετε

characteristic oath of Parmenon, cf. vv. 73, 91, 110, and the recurrent phrases in the language of Davus in E. 5, 20; 141, 144, 155.

72. *ικανὸς εἰ, κτέ.*: *you butcher well enough with your talk*, an ancient jest, depending upon the derived meaning of *κόπτειν* “bore,” i.e. *κόπτειν τὰ ὄτα* (Poll. 6. 119). For this meaning cf. Hegis. 1. 2 K. ἡ λέγων φαίνου τι δὴ καὶν παρὰ τοὺς ἐμπροσθεν, ἡ μὴ κόπτει με, Sosip. 1. 20 K. ἀρά σύ με κόπτειν ολος εἰ γε, φίλατε; (both addressed to cooks), and Alciph. Ep. 2. 3. 7 = 4. 15 Sch. (Menander to Glycera) *ἴνα μὴ κόπτω σε*. The joke is variously turned, e.g. Alex. 173. 11 K. σὸν πρὸς θεόν, . . . ἔθυσας τὸν ἔριφον, μὴ κόπτ' ἔμ', δλλὰ τὰ κρέα, Anaxipp. 1. 23 παπᾶ, ἔμε κατακόψεις, οὐχ ὁ θεῖν μέλλομεν. The cook in comedy is traditionally a boresome talker, much given to expatiating on his art. His qualities are well summed up in Plaut. Pseud. 794 *coquum . . . multilocum, gloriosum, insulsum, inutilem*. See in general Rankin, The Rôle of the Μάγειροι, pp. 73 ff.—The tribach in the first foot composed of three monosyllables occurs only twice in Menander, here and fr. 540. 6 K. White, p. 146.

74. *ἰδιῶτα*: *ignoramus*. The artist scorns the layman. The word almost

always implies a contrast with the artist or specialist (*τεχνίτης, δημιουργός*).

—*βαρύς*: *savage, ill-natured*, cf. Eubul. 41. 7 (of Eros) *βαρύς δὲ κομιδῆ* (ἐστι), Soph. Aj. 1017 ἀνὴρ δύσοργος ἐν γήρᾳ βαρύς, and the phrases *βαρέως φέρειν, ξχεῖν*.

75. *τραπέζας*: before each *κλίνη* (for two persons, see on E. 217) was placed a small table. The number of tables gave the number of guests. The cook of comedy naturally insists upon knowing in advance all about the guests, e.g. Dionys. 2. 2 K. *τὸν μάγειρον εἰδέναι πολὺ δὲν γὰρ δει πρότερον οἰς μέλλει ποεῖν τὸ δεῖπνον ἡ τὸ δεῖπνον ἐγχειρένι ποεῖν*, and in Euang. 1 K. the host tells him: *τέτταρας . . . τραπέζας τῶν γυναικῶν εἰπάσοι, ἔξ δὲ τῶν ἀνδρῶν*. In Diph. 17 the cook justifies his curiosity about the sex and quality of the guests: *πόσοι τὸ πλῆθος εἰσιν οἱ κεκλήμενοι εἰς τοὺς γάμους, βέλτιστε, καὶ πότερον Ἀττικοὶ ἀπαντεῖς, ἡ κάκ τούμποροι τινές; — τι δαὶ τοῦτ' ἔστι πρὸς σε τὸν μάγειρον; — τῆς τέχνης ἡγεμονία τὶς ἔστιν αὐτῆς, ὡς πάτερ, τὸ τῶν ἐδομένων τὰ στόματα προειδέναι, κτέ:* Cf. id. 43. 4 ff. The host in Men. 518 K. resents such questions: *μάγειρ', ἀηδής μοι δοκεῖ εἶναι σφόδρα πέσας τραπέζας μέλλομεν ποεῖν τρίτον ἥδη μὲν ἐρωτᾶς· χοιρίδιον ἐν θύμονεν, δκτῶ ποιήσαντες τραπέζας δὴ μίαν, τὶ σοι διαφέρει τοῦτο*;

ποεῖν, πόσταὶ γυναικές εἰσὶ, πηνύκα
ἔσται τὸ δεῖπνον, εἰ δεήσει προσλαβεῖν
τραπεζοποιόν, εἰ κέραμός ἔστ' ἔνδοθεν
ὑμῖν ἵκανός, εἰ τούπανιον κατάστεγον,
80 εἰ τᾶλλ' ὑπάρχει πάντα;

[75]

ΠΑΡΜΕΝΩΝ

κατακόπτεις γέ με,
εἰ λανθάνει σε, 'φίλτατ', εἰς περικόμματα,
οὐχ ὡς ἔτυχεν.

ΜΑΓΕΙΡΟΣ

οἴμωζε.

ΠΑΡΜΕΝΩΝ

καὶ σὺ τοῦτό γε
παντὸς ἔνεκ'. ἀλλὰ παράγετ' εῖσω.

The Cook and attendants enter the house. Θεμεας comes forward.

76. The women of the families participating in a wedding attended the banquet and were placed at separate tables, see Euangelus, quoted above.

78. **τραπεζοποιόν**: τὸν τραπεζῶν ἐπιμελητὴν καὶ τῆς ἀλλης εὐκοσμίας, Athen. 170 E, cf. Poll. 3. 41, 6. 13; identified by Juba (Athen. l.c.) with the Roman structor. He had charge of the servants, Philem. 61 K., and of the utensils and entertainments (*ἀκουσμάτων*), Phot., Et. Mag., Hesych. A cook in Antiph. 152 K. hires such a manager and defines his duties: *προσέλαβον ἐλθὼν τοιον τραπεζοποιόν, ὃς πλυνεῖ σκείη, λύχνους ἐτομάσει, σκονδᾶς ποήσει, τᾶλλ' ὅσα τοῦτῳ προσήκει.* — **κέραμος**: crockery washed, if necessary, cf. Alex. 257 *ὅπου γάρ ἔστιν ὁ κέραμος μισθώσιμος*.

79. **κατάστεγον**: a covered kitchen rather than an open-air place for cooking, such as many houses evidently had.

A cook in Alex. 173. 13 K. insists on having such a kitchen: *διπτάνιον ἔστιν; — ἔστι. — καὶ κάπνην ἔχει; — δηλοντί. — μή μοι "δῆλον."* ἀλλ' ἔχει κάπνην; — *ἔχει. — κακόν, εἰ τύφουσαν.* — *ἀπολεῖ μ' οὐτούτῳ.* — A trisyllabic tribrach is found in Menander in the second foot only five times; four are in this play, viz. vv. 79, 82, 121, 153, the fifth in E. 705.

80 f. **κατακόπτεις, κτέ.**: a picturesque version of *occidit fabulans*, Plaut. Men. 922. — *εἰ λανθάνει σε*: parenthetical, *in case you fail to notice it.* — **περικόμματα**: cf. Aristoph. Eq. 372 *περικόμματ' ἔκ σου σκευάσω.*

82. **οὐχ ὡς ἔτυχεν**: *not at haphazard, in first-class style.* The cook is making an artistic job of it. On the phrase cf. on P. 218.

83. **παντὸς ἔνεκα = τάντως, by all means**, cf. Aristoph. Nub. 6 *διπλοίοι... πολλῶν οὐνεκα.* — **παράγετε**: see on E. 194.

ΔΗΜΕΑΣ

Παρμένων.

[80]

ΠΑΡΜΕΝΩΝ (looking about)

ἔμε τις καλεῖ:

ΔΗΜΕΑΣ (coming forward)

τοξεῖ ναίχι.

ΠΑΡΜΕΝΩΝ

χαῖρε, δέσποτα.

ΔΗΜΕΑΣ (sternly)

88 τὴν σπυρίδα καταθεὶς ἡκε δεῦρο.

ΠΑΡΜΕΝΩΝ (disturbed)

ἀγαθῆ τύχη.

Slips into the house with the basket.

ΔΗΜΕΑΣ

τούτου μὲν οὐδέν, ὡς ἐγῶμαι, λανθάνει
 τῶφθαλμιδῶ πραττόμενον ἔργον· ἔστι γὰρ
 περίεργος εἴ τις ἄλλος. ἀλλὰ τὴν θύραν
 προϊὼν πέπληχε.

Parmenon, coming from the house, calls back to Chrysis.

ΠΑΡΜΕΝΩΝ

δίαγε, Χρυσί, πάνθ' ὅσ' ἀν

90 ὁ μάγειρος αἰτή· τὴν δὲ γραῦν φυλάττετε

84. οὐ ναίχι: cf. Soph. El. 1445 οὐ
 κρίνω, ναί σέ.85. σπυρίδα: a *hamper* of provisions. Demeas tells him to "put it down," with a gesture toward the house.—ἀγαθῆ τύχη: see on E. 6.

86. τούτου: Parmenon. Since he knows everything he may be able to throw light on the mystery.

87. τῶφθαλμιδῶ: the required word is uncertain, but this seems to give the

thought. The dim., however, is less natural here than in Aristoph. Eq. 909 τῶφθαλμιδῶ περιψῆν.

88. περίεργος: cf. E. 45 and fr. 849, p. 117.

89. πέπληχε: see on E. 691.—δίαγε: carry out.

90. γραῦν: a jest of which the comic poets from Aristophanes on never grew weary, cf. Men. Perinthia 397 Κ. οὐδε-
 μίαν ἡ γραῦς δλως κούλικα παρῆκεν, δλλὰ

ἀπὸ τῶν κεραμίων, πρὸς θεῶν. (To Demeas) τί δεῖ ποεῖν,
δέσποτα;

ΔΗΜΕΑΣ (threateningly)

“τί δεῖ ποεῖν”; ἵθι δένρ’ ἀπὸ τῆς θύρας.

Parmenon hangs back.

ἔτι μικρόν.

ΠΑΡΜΕΝΩΝ

ἢν.

ΔΗΜΕΑΣ

ἀκουε δῆν νῦν, Παρμένων.

[90]

έγω σε μαστιγοῦν, μὰ τοὺς δώδεκα θεούς,
95 οὐ βούλομαι διὰ πολλά.

ΠΑΡΜΕΝΩΝ

μαστιγοῦν; τί γὰρ

πεπόηκα;

ΔΗΜΕΑΣ

συγκρύπτεις τι πρός μ', ἥσθημ' ἔγω.

ΠΑΡΜΕΝΩΝ

μὰ τὸν Διόνυσον, μὰ τὸν Ἀπόλλωνα, γὰρ μὲν οὖν,
μὰ τὸν Δία τὸν σωτῆρα, μὰ τὸν Ἀσκληπιόν,

[95]

πίνει τὴν κύκλων, a trait which Terence transferred thence to the midwife in the Andria. Athenaeus 440 E devotes a chapter to the theme φλοιον τὸ τῶν γυναικῶν γένος, with abundant illustrations from comedy.

91. κεραμίων: sc. οἴνου, as we say “bottles”; cf. Men. 229 K. καὶ τὸ κερδον ἀνέψχας. δῖεις, λερόσιν, οἴνον πολύ.

92. Cf. Eubul. 55 K. ίθι δένρ’ (Leo).

93. ἔτι μικρόν: cf. Plaut. Men. 158 concede hoc a foribus.—fiat.—etiam concede hoc.—licet.—etiam nunc concede audacter ab leonino cavo, Aul. 55 abscede etiam nunc, etiam nunc.—etiam amne?—ohe, istic adstato, Ter.

Eun. 706 concede istim huc paululum. audin? etiam paululum. sat est.—ἢν: there! see on E. 174, Men. 148 K. ἀλλ’ ἦν χιτών σοι (ἀντὶ τοῦ ιδού Phot.), and cf. fiat in the above quotation.—ἄκουε δῆν νῦν: see on P. 203.

94. μὰ τοὺς δώδεκα θεούς: the same oath in Men. Col. 85 (Ox. Pap. V. 313), Aristoph. Eq. 235, Av. 95 (Hense).

97 f. The heaping up of the names of gods in protestation is characteristic of terrified slaves in comedy. Dionysus, Apollo, Zeus, and Asclepius are all θεοὶ σωτῆρες. — μὰ τὸν Ἀπόλλωνα, γὰρ μάνιον οὖν: a favorite formula in Aristophanes (eight times), used by Menander also in v. 394, P. 424.

ΔΗΜΕΑΣ

παῦ, μηδέν' ὅμνυ· οὐ γὰρ εἰκάζεις καλῶς.⁷

ΠΑΡΜΕΝΩΝ

100 ἦ μήποτ' ἀρ' —

ΔΗΜΕΑΣ

οὐτος, βλέπε δεῦρο.

ΠΑΡΜΕΝΩΝ

ἀδόλως ἔρω.⁷

ΔΗΜΕΑΣ

τὸ παιδίον τίνος ἔστιν;

ΠΑΡΜΕΝΩΝ (stammering)

ἢν — τὸ παιδίον — ; I⁴, quat. y, p. 4

ΔΗΜΕΑΣ

τίνος ἔστι μητρός;

ΠΑΡΜΕΝΩΝ

Χρυσίδος.⁷

ΔΗΜΕΑΣ

πατρὸς δὲ τοῦ;

ΠΑΡΜΕΝΩΝ (smiling)

σοῦ, νὴ Δί.

99. παῦ: this monosyllabic form of the imv. is attested by the grammarians (Phot. and Ael. Dion. apud Eust. 1408. 26); see Blaydes' note on Aristoph. Eq. 821. — μηδέν' δημνε: lest he commit a perjury; for Demeas thinks he does not know the charge. For the constr. see on P. fr. 569, p. 151.

100. He was about to say ἀγαθὸν τι μοι γένοιτο. On ἀρα for ἀρε see on P. 881. — βλέπε δεῦρο: cf. Soph. Trach. 402 οὐτος, βλέψ' ὡδε· πρὸς τὸν ἐννέτειν δοκεῖτ; Plaut. Capt. 570 sed quae

hercle agedum, aspice ad me. — em. dic modo (Hense). — ἀδόλως: *frankly, honestly* (= ἀπλῶς καὶ ἀληθῶς, Phot. Berl.), cf. Plaut. Trin. 90 edepol haud dicam dolo, 480 rem fabulare. — non tibi dicam dolo, Men. 228 non dicam dolo, E. 275 οὐ γὰρ ψεύσομαι.

101. ἔν: *look you*, as if he were about to answer the question.

102 f. The humor of the situation seems to lie in the fact that Parmenon is really telling the strict truth, but is

ΔΗΜΕΑΣ

ἀπόλωλας· φενακίζεις μ'.
ΠΑΡΜΕΝΩΝ

ἐγώ;

[100]

ΔΗΜΕΑΣ

ἐγώδ' ἀκριβῶς πάντα καὶ πέφραστ' ἔμοι
105 ὅτι Μοσχίωνός ἐστιν, ὅτι σύνοισθα σύ,
παιδίον ἐκεῖνον διὰ τί τὸν αὐτην τρέφει.

ΠΑΡΜΕΝΩΝ (bewildered)

τί δὲ φῆς;

ΔΗΜΕΑΣ

ἐρωτᾶς; ἀλλ' ἀπόκριναι τοῦτο μοι.
τίνος ἐστίν;

ΠΑΡΜΕΝΩΝ

εἶπα· δει σὲ τὰλλα λαυθάνειν. [105]

ΔΗΜΕΑΣ

τί “λαυθάνειν”; (Shouting to his slaves within)
ιμάντα, παιδές, τις δότω
110 ἐπὶ τουτού μοι τὸν ἀσεβῆ.

ΠΑΡΜΕΝΩΝ

μή, πρὸς θεῶν.

speaking of the other child, not of the one about which Demeas had heard the old nurse talk.

104 ff. For the purpose of intimidating Parmenon, Demeas pretends to have a far greater knowledge of the facts than he actually possesses, cf. v. 479.

107. It is possible that Parmenon asks *τις ἔφη τάδ'*; and that Demeas answers *οὐδεὶς*, declining to tell who his informant was (Leo).

108. τίνος ἴστιν: Demeas expects to extract an admission that the child is Moschion's.—*εἶπα, κτέ.:* *I told you;*

the rest you're not to know. Parmenon will not betray Moschion's secret. For Parmenon's view of the situation see vv. 469 ff.

109. Menander makes extensive use of this trick of quotation in excited dialogue, esp. in this play. Cf. also Georg. 28 pap. Gen. *χαιρέτω. τι “χαιρέτω”*; It is common in the Latin comedy, e.g. Plaut. Trin. 1080 *iam—. —quid “iam”?* Ter. Heaut. 317 *at enim —. —quid “enim”?* —*ιμάντα: a strap, μάστιξ*, cf. vv. 94, 461, and Antiph. 74. 7 K. *ἴξω τις δέτω ιμάντα ταχέως.*

ΔΗΜΕΑΣ

στίξω σε, νὴ τὸν Ἡλιον.

ΠΑΡΜΕΝΩΝ

στίξεις ἐμέ;

ΔΗΜΕΑΣ

ἢδὴ γ'.

A slave appears with a lash.

ΠΑΡΜΕΝΩΝ

ἀπόλωλα.

Parmenon takes to his heels, in the direction of the city.

ΔΗΜΕΑΣ

ποῖ σύ, ποῖ, μαστιγία;

λάβ' αὐτόν.

Parmenon makes his escape.

ῳ πόλισμα Κεκροπίας χθονός, [110]

ῳ ταναδὸς αἰθήρ, ὥ — (Checking himself)

τί, Δημέα, βοᾶς;

115 τί βοᾶς, ἀνόητε; κάτεχε σαυτόν. καρτέρει.

οὐδὲν γὰρ ἀδικεῖ Μοσχίων σε· παράβολος

ὅ λόγος ἵστως ἔστ', ἀνδρες, ἀλλ' ἀληθινός.

εὶ μὲν γὰρ η̄ βουλόμενος η̄ κρατούμενος [115]

111. στίξω σε: *I'll tattoo you!* The vb. is used metaphorically, as in Aristoph. Vesp. 1296 ἐγὼ δ' ἀπόλωλα στίξδ-μενος βακτηρίᾳ, and prob. in Herond. 5. 28 ἐπήν αὐτις ἔλγε τι δρῶντα τῶν σὺ μὴ θέλης, στίξον.

113 f. λαβε: spoken to nobody in particular.—ῳ πόλισμα, κτέ.: a hodge-podge of Euripidean phrases that recall those in Aristophanes; cf. Med. 771 and I.T. 1014 πτόλισμα Παλλάδος, Hipp. 34 and Ion 1571 Κεκροπίαν χθόνα, Orest. 322 τὸν ταναδὸν αἰθέρα. The aether is apostrophized in Soph. O.C. 1471 ὡς μέγας αἰθήρ, ὡς Ζεῦ, and Aesch. Prom. 1092 ὡς πάντων αἰθήρ κοινὸν φάσις εἰλίσσων. Aristophanes uses πόλισμα for grandiose

effect in Av. 553, 1565, and αἰθήρ often as a favorite word of Euripides, e.g. Ran. 892 αἰθήρ, ἐμὸν βθσκημα.

115 f. Also mock-tragic in tone, cf. Aristoph. Vesp. 758 σπεῦδ', ὡς ψυχή. ποῦ μοι ψυχή;

116. παράβολος: *bold, hazardous*, because the facts seem to be against the assertion. Menander uses the adv. in the same sense fr. 643 K. τοῦ παραβόλως πλέοντας “daring navigators.”

117. ἀνδρες: see on E. 672, P. 51.

118. Demeas gives three possible explanations of the act, any one of which would be consistent with the hypothesis ἀδικεῖ με Μοσχίων. But they would all imply a feeling of personal

ἔρωτι τοῦτ' ἔπραξεν ἡ μισῶν ἐμέ,¹
 120 ἦν ἄν ἐπὶ τῆς αὐτῆς διανοίας ἡς πρὸ τοῦ,²
 ἐμοὶ τ' ἐπέθετ' ἄν ἄσμενος· νυνὶ δέ μοι
 ἀπολελόγηται τὸν φανέντ' αὐτῷ γάμον
 ἄσμενος ἀκούσας· οὐκ ἔρων γάρ, ὡς ἐγὼ
 τότ' φόμην, ἔσπευδεν, ἀλλὰ τὴν ἐμὴν
 'Ελένην φυγεῖν βουλόμενος ἔνδοθέν ποτε·
 αὕτη γάρ³ ἔστιν αἰτία τοῦ γεγονότος.
 'κατέλαβεν αὐτόν που μεθύοντα δηλαδή,
 'οὐκ ὅντ' ἐν ἑαυτοῦ· πολλὰ δ' ἔργυ⁴ ἔργαζεται
 'τοιαῦτ'⁵ ἄκρατος καὶ νεότης, ὅταν λάβῃ

[120]

[125]

hostility that Demeas is convinced he is not justified in assuming. He employs the argument from probability to clear herself in P. 585 ff. With *κρατούμενος ἔρωτι* cf. Soph. fr. 846 N. πρὸς τοῦ παρόντος ιμέρου *μικρένη*.

120 ff. "Had he been actuated by any of these motives, he would be of the same disposition toward me as before and would have been glad to do me a wrong. But as it is, he has proved his innocence of this offense by willingly consenting to the marriage." It is clear from this that Demeas and Moschion have had a quarrel, but it must have been almost a year before the present time, if Demeas can mention it in connection with Moschion's assumed relations with Chrysisc.—With the phrase in v. 120 cf. Dem. 4. 7 ἀν . . . καὶ ὑμεῖς ἐπὶ τῆς τοιαύτης ἀθελήσητε γενέσθαι γνώμης νῦν, ἐπειδήπερ οὐ πρότερον, 8. 14 μενὲν ἐπὶ τῆς ἀνολας τῆς αὐτῆς ὥσπερ νῦν (Leeuwen). — ἐμοὶ ἐπέθετ' ἄν = ἐμὲ ἡδίκησεν *Δν.* — *φανέντα*: *disclosed*, implying that the news was not expected by Moschion, cf. Soph. Trach.

433 δὲ τῆς δέρμας ἔρως φανέται (and Jebb's note). A sudden notice of marriage is served on Pamphilus in Ter. And. 238 ff. — *γάμον*: *plan of marriage* with Plangon.

123. οὐδὲ ἔρδων: causal, *not because he was in love with her*. But that was just the case.

125. An allusion to 'Ελένης αἰσχρὸν κλέος (Eur. Hel. 186). Eupolis called Aspasia "Helen" in the Prospaltioi (schol. Plat. 391). The phrase may be a reminiscence of Eur. Tel. fr. 722 N. (Agamemnon to Menelaus) οὐκ ἀπολοῦμαι τῆς σῆς 'Ελένης εἰνεκεν. Cf. Martial 1. 62. 6 *Penelope venit, abit Helenē*.

128. οὐκ δοντ' ἐν ἑαυτοῦ: cf. v. 67 ἔξεστηκα, Aristoph. Vesp. 642 ἔστιν οὐκ ἐν αὐτοῖς, Soph. Phil. 950 νῦν τετράπλοος ἐν σαυτοῦ γενοῦ, Herod. 1. 119 οὐτε ἔξεπλάγη ἐντές τε ἐωτοῦ γίνεται, Plat. Charm. 155 δ οὐκέτε ἐν ἐμαυτοῦ. The gen. is due to an ellipsis of some such word as *οἰκίᾳ*.

129. Cf. Ter. Ad. 470 *persuasit nox amor vinum adulescentia* (Leeuwen). Aristophanes calls wine "the milk of Aphrodite" (506 K.). — *ἄκρατος καὶ νεότης*: hendiadys for

130 *καιρόν*, ἐπιβουλεύσαντά τοι τοῖς πλησίον.
 τοῦτ' οὐδέπω γὰρ πιθανὸν εἶναι μοι δοκεῖ,
 τὸν εἰς ἀπαντας κόσμιον καὶ σώφρονα
 τοὺς ἀλλοτρίους εἰς ἐμὲ τοιοῦτον γεγονέναι, [130]
 οὐδ' εἴ δεκάκις ποητός ἔστι, μὴ γόνω,
 135 ἐμὸς νίος. οὐ γὰρ τοῦτο, τὸν τρόπον δ' ὄρῳ. *F¹, quat. y, p. 5*
 χαμαιτύπη δ' ἀνθρωπος, ὅλεθρος — ἀλλὰ τί;
 οὐ γὰρ περίεσται, Δημέα. νῦν ἀνδρα χρὴ
 εἶναι σ'. ἐπιλαθοῦ τοῦ πόθου, πέπαυσ' ἐρῶν,
 καὶ τάτυχημα μὲν τὸ γεγονὸς κρύφθ' ὅσον
 140 ἔνεστι, διὰ τὸν νίον, ἐκ τῆς δ' οἰκίας
 ἐπὶ τὴν κεφαλὴν εἰς κόρακας ὁσον τὴν κακὴν
 Σαμίαν. ἔχεις δὲ πρόφασιν ὅτι τὸ παιδίον
 ἀνείλετ'. ἐμφανίσῃς γὰρ ἄλλο μηδὲ ἐν,
 δακῶν δ' ἀνάσχου· καρτέρησον εὐγενῶς. [140]

Enter the Cook from the house.

νέος τις μεθυσθεὶς, hence the singular verbs.

130. *ἐπιβουλεύσαντα*: opportunity plots against those who are near at hand. *τοι* marks the statement as one which all will accept without debate, and is appropriate to the gnomic form (aor.) in which the thought is cast. *καιρός* is personified as readily as *τύχη*. Menander elsewhere (541. 7 K.), speaking of falling in love, says: *καιρός ἔστιν η νόος ψυχῆς, δὲ πληγεὶς δὲ εἰσω* ("to the heart") *δὴ τιτρώσκεται*.

131. *γάρ*: goes back to his assertion of Chrysis' guilt (Moschion's innocence) in v. 126.

132. *κόσμιον*: cf. v. 61.

133. *τοιοῦτον*: *ἄκομον καὶ ἀκρατῆ*.

134. In the protasis two hypotheses are blended, a simple particular, *εἰ ποητός ἔστι*, and an unreal, *εἰ δεκάκις ποητός ην*. The blending is natural,

since *δεκάκις* is in effect only a strong *σφέδρα*. — *ποητός*: cf. *θεός* *P. 703*.

135. *τοῦτο*: *εἰ ποητός η γόνω ἔστιν νίος ἐμὸς*. — *τρόπον*: see on *E. 881*.

136. *ὅλεθρος*: a pest, a —. Eupolis (376 K.) calls a person *ἄνεμος καὶ ὅλεθρος*. Cf. also Dem. 23. 202 *ἀνθρώπους οὐδὲ ἐλευθέρους, ἀλλ' ὅλεθρους*, Ter. Ad. 188 *leno sum, pernicies communis, fateor, adulescentium*.

137. *περίεσται*: viz. *ἐπὶ ταῦτης τῆς ὀργῆς, you will get no good from it*. Cf. Arist. Rhet. 1418 A 21 *τούτῳ μὲν γὰρ περίεστι τὸ κέρδος, ἐμοὶ δὲ τὸ δίκαιον*, and *P. 215 μῶν ὄντεις*;

141. The thought of Chrysis stirs him up again. — *ἐπὶ τὴν κεφαλὴν*: head foremost, cf. Plat. Rep. 563 B *εἴθες ἐπὶ κεφαλὴν ὥδει ἐκ τοῦ θρόνου... φιλοτιμίαν*.

142 ff. In order to protect Moschion he will not even tell Chrysis why he thrusts her out of his house, but will

Sc. 3. DEMEAS, Cook

ΜΑΓΕΙΡΟΣ (to a slave standing near)

145 ἀλλ' ἀρα πρόσθεν τῶν θυρῶν ἐστ' ἐνθάδε,
παῖ, Παρμένων; ἄνθρωπος ἀποδέδρακέ με
ἀλλ' οὐδὲ μικρὸν συλλαβών.

ΔΗΜΕΑΣ (to the Cook)

ἐκ τοῦ μέσου

ἄναγε σεαυτόν.

Rushes into the house.

ΜΑΓΕΙΡΟΣ

‘Ηράκλεις, τί τοῦτο, παῖ; [145]

μαινόμενος εἰσδεδράμηκεν εἴσω τις γέρων,—
150 ἢ τί τὸ κακόν ποτ' ἐστί; τί δέ μοι τοῦτο, παῖ;
Hears a clamor within the house.
νὴ τὸν Ποσειδῶ, μαίνεθ', ὡς ἐμοὶ δοκεῖ.
κέκραγε γοῦν παρμέγεθες. ἀστείον πάνυ
εἰ τὰς λοπάδας ἐν τῷ μέσῳ μοὶ κειμένας [150]
δοστρακα ποήσαι πάνθ' ὅμοια.—τὴν θύραν
155 πέπληχεν. ἔξωλης ἀπόλοιο, Παρμένων,

allege as the reason her taking up the foundling against his protests (*βεβιασμένην*, v. 66). He finds it difficult to live up to this resolution, cf. v. 102.

144. **δακόν**: cf. Hom. Od. 1. 381 δδὲς ἐν χελεσὶ φύντες, Tyr. 8. 32 Cr. χεῖλος δδὸντι δακών, Soph. Trach. 976 δλλ' ἵσχε δακών στόμα σόν, Aristoph. Nub. 1309 τὸν θυμὸν δακών, Ter. Ad. 207 accipiunda et mussitanda iniuria adulescentiumst, and note on P. 224.

145. Demeas stands for a moment, bracing himself for the interview with Chrysis. The Cook does not see him until he rushes past. The short scene that follows (vv. 148-157) provides

Demeas with the time he needs to bundle Chrysis out of the house.

147. **ἀλλά**: the adversative force is implied in a slight ellipsis “that was bad enough,” *but* he has done so without even helping me a little. In prose we should have *καὶ τοῦτο*.

151. Cf. E. 663 f.

152. **γοῦν**: his roar, *at any rate*, was that of a madman.—**παρμέγεθες**: see on H. 2 and cf. Aeschin. 2. 106 ἀναβοῆτα παρμέγεθες Δημοσθένης. —**ἀστείον**: *a nice state of affairs!* cf. v. 455 and Luc. Icarom. 4 οὐ γὰρ ἀστεῖον γε τὸ θέαμα. The serious equivalent is *δεινόν*.

154. **πάνθ' ὅμοια**: *one and all*, cf. πάντας ὅμοιος Aristoph. Pac. 1323.

155. **πέπληχεν**: see on E. 660, 691.

κομίσας με δεῦρο. μικρὸν ὑπαποστήσομαι.

Withdraws to one side. Demeas, Chrysis, and a nurse with the child come from the house.

Sc. 4. DEMEAS, CHRYYSIS

ΔΗΜΕΑΣ

οῦκον ἀκούεις; ἀπιθι.

ΧΡΤΣΙΣ

ποῖ γῆς, ὡς τάλαν;

ΔΗΜΕΑΣ

εἰς κόρακας ἥδη.

ΧΡΤΣΙΣ (weeping)

δύσμορος —

ΔΗΜΕΑΣ

ναί, “δύσμορος.” [155]

ἔλεεινὸν ἀμέλει τὸ δάκρυνον. παύσω σ' ἐγώ,

160 ὡς οἴομαι —

156. **μικρὸν ὑπαποστήσομαι**: when a person in comedy “withdraws a little to one side,” it is generally, if not always, with the intention of listening, without being seen, to the conversation of those who are entering the scene. The place to which they withdraw is the alley-way between the houses, *λαύρα* or *angiportus*, cf. Ter. *Phor.* 891 *sed hinc concedam in angiportum hoc proxumum, inde hisce ostendam me, ubi erunt egressi foras.* Examples of this maneuver are numerous in Plautus and Terence, e.g. *Trin.* 625 *huc ali-quantum apscessero; est lubido orationem audire*, *Pseud.* 414 *nunc huc concedam, unde horum sermonem legam*, *Men.* 570 *huc concedamus: ex insidieis auctupa.* Even when this motive is not expressed it is implied: in *Bacch.* 610,

Capt. 218, *Mil.* 985, *Trin.* 1007, Ad. 635, the persons who retire from view overhear the speakers on the scene. It is probable that the Cook remains within earshot for a time, and no doubt the poet later makes use of him and the knowledge he has thus acquired

158. **δύσμορος, κτέ.**: *unhappy man!* — Yes, ‘unhappy.’ It is possible, however, that Chrysis refers to herself, ‘Unhappy that I am,’ in which case *ἔλεειν* in v. 159 would mean ‘to excite my pity,’ as in *Aristoph. Ran.* 1063 *φάκι' ἀμπισχών, ιν' ἔλεινοι τοὺς ἀνθρώπους φαλνοτ' είναι.*

159. **ἔλεεινὸν δάμειαι, κτέ.**: *the tears are tears of pity for me, no doubt!* Cf. *Hom. Od.* 8. 531 *ἔλεεινὸν δὲ δάκρυνον είβειν.* — **παύσω σε**: the unexpressed thought of Demeas is *διαφθερούσαν τὸν οἰνόν μου.* Since he has already told her that the reason for his anger

ΧΡΤΣΙΣ

τί ποοῦσαν;

ΔΗΜΕΑΣ (checks himself)

οὐδέν. ἀλλ' ἔχεις

τὸ παιδίον, τὴν γραῦν· ἀποφθείρου τάχν.

ΧΡΤΣΙΣ

ὅτι τοῦτ' ἀνειλόμην;

ΔΗΜΕΑΣ

διὰ τοῦτο (hesitating) καὶ —

ΧΡΤΣΙΣ

τί “καί;”

ΔΗΜΕΑΣ (checking himself again)

διὰ τοῦτο· τοιοῦτ' ήν τὸ κακόν.

ΧΡΤΣΙΣ

οὐ μανθάνω.

[160]

ΔΗΜΕΑΣ

τρυφᾶν γὰρ οὐκ ἡπίσταστο.

ΧΡΤΣΙΣ (perplexed)

οὐκ ἡπιστάμην;

165 τί δ' ἔσθ' ὁ λέγεις;

is the fact that she has taken the child to rear (cf. v. 142), Chrysis may well wonder at this threat, which would mean to her *τρέφονταν τὸ παιδίον*.

160. οὐδέν: *oh, nothing!*

161. τὴν γραῦν: the old nurse of Moschion, probably; for she too had offended by concealing the truth from Demeas. It may be that she is carrying the two babies under her palla, cf. Caecilius fr. 4 R. (see on v. 54 above) atque hercle, utrasque te, cum ad nos venis, subfarcinatam vidi and Ter. And. 769, where Dauus says *verum*; vidi Cantharam

suffarcinatam (Harmon). On this view Demeas is aware that the bundle under one arm is the “foundling,” but does not suspect that the other bundle is also a baby. If the nurse had a leading part in the intrigue of this play, as Harmon assumes, *Tlτθη* would be a natural title or subtitle.

163. τοιοῦτο: modifies a little the definite *τοῦτο*: *the trouble was something of the kind.*

164. Pressed to explain *τοιοῦτο* he gives another vague reason. — *τρυφᾶν*: *to live like a lady*, lit. *to live in luxury*. Demeas has already implied (v. 136)

ΔΗΜΕΑΣ

καίτοι πρὸς ἐμ' ἥλθες ἐνθάδε
 ἐν σιδονίτῃ, Χρυσί,—μανθάνεις;—πάνυ
 λιτῷ.

ΧΡΥΣΙΣ

τί οὖν;

ΔΗΜΕΑΣ

τότ' ἦν ἐγώ σοι πάνθ', ὅτε
 φαύλως ἐπραττες.

ΧΡΥΣΙΣ

νῦν δὲ τίς;

ΔΗΜΕΑΣ (impatiently)

μή μοι λάλει.

[165]

170 ἔχεις τὰ σαυτῆς πάντα· προστίθημί σοι,
 ἴδού, θεραπαίνας, χρυσί· ἐκ τῆς οἰκίας
 ἄπιθι.

ΧΡΥΣΙΣ (aside)

τὸ πρᾶγμ' ὀργή τίς ἐστι· προσιτέον. F², quat. y, p. 6

(To Demeas, pleadingly)

βέλτιστ', ὅρα—

ΔΗΜΕΑΣ

τί μοι διαλέγει;

that she came from the gutter,—unjustly assuming, of course, that she had shown herself depraved.

165. **καίτοι, κτέ.**: Demeas goes right on with the theme of *τρυφή*, reminding her of his kindness in rescuing her.—For the anapaest contained in three words see on E. 46. In the fourth foot it occurs only here and in v. 196.

166. **σιδονίτῃ**: sc. *χιτῶνι*, *linen tunic*, cf. Photius *σιδονίτης*. *χιτών* λινούς. She was then too poor to have a himation to wear over the tunic.

167. **λιτῷ**: *cheap*, lit. *plain*, cf. Men. 442 K. *Στρατοφάνη*, *λιτόν τοτ' εἵχεις*

χλαμύδιον.—*τί οὖν*: *what then, pray?*—*ἴγε*: the pron. comes dangerously near betraying the speaker's jealousy.

170. **θεραπαίνας**: apparently another case of comic exaggeration, for only the old nurse accompanied her (v. 161); cf. P. 53, 183, E. 904.—**χρυσία**: Demeas hands her some money (*ἴδού*). The reading *Χρυσί* would give a bad hiatus.

171. **ὅργή**: Chrysiss sees that Demeas is disingenuous with her.—**προσιτέον**: *I must address myself to him, make up to him*. The vb. is often so used, with the implication that the person

ΧΡΤΣΙΣ

ΔΗΜΕΑΣ

μὴ δακῆς.

έτέρα γὰρ ἀγαπήσει τὰ παρ' ἐμοί, Χρυσί, νῦν, [170]
καὶ τοῖς θεοῖς θύσει.

ΧΡΤΣΙΣ (bewildered)

τί ἔστιν;

ΔΗΜΕΑΣ

ἀλλὰ σὺ

175 νίδν πεπόηκας· πάντ' ἔχεις.

ΧΡΤΣΙΣ

οὐπω· δάκνει.

(Once more appealing to him)

ὅμως —

ΔΗΜΕΑΣ (with a threatening gesture)

κατάξω τὴν κεφαλήν, ἀνθρωπέ, σου,
ἄν μοι διαλέγη.

approaches with a petition or with a desire to please, as Men. 134 K. σωπῆ φασι τῷ θεῷ (Pali) οὐδὲν προσέναι, Xen. Symp. 4. 38 *als* ἀν προσέλθω ὑπερασπάζονται με διὰ τὸ μηδένα ἀλλον αὐταῖς ἔθελεν προσέναι, and with τῷ δῆμῳ, τῇ βουλῇ, etc., of a speaker who has a cause to plead.

172. **μὴ δακῆς**: *be not vexed with me*. The form is a second aor. pass. ἐδάκην, hitherto found only in late writers. The vb. may be used of any emotion that may be said to “sting,” but is more frequently applied to vexation or grief. Cf. Soph. Phil. 378 κατέρη οὐ δύσοργος ὁν, δηχθεὶς πρὸς ἀξίκονσεν, Aristoph. Ach. 1 δέδηγμαι τὴν ἔμαυτοῦ καρδίαν. δηχθεὶς = *tristis*, cf. Plaut. Men. 607 (Menaechmus to his wife) *quid tu mihi tristis es?*

173. **ἀγαπήσει**: *will be glad enough*

to *have*, cf. Aristoph. Vesp. 684 *σοὶ δὴν τις δῷ τοὺς τρεῖς ὀβόλους, ἀγαπᾶς*.

174. **θύσει**: *will offer up thanksgiving* besides. θύειν = *χάριν εἰδέναι* also in Herond. 6. 10 θύει μοι ταῦτη.

175. **νίδν πεπόηκας**: *you have got a son*, intentionally vague. The mid. would be necessary for the meanings “begotten” or “adopted”; the act. is non-committal and insinuates “without my intervention.” Cf. Plut. Mor. 145 παιδίον μὲν γάρ οὐδεμία ποτὲ γυνὴ λέγεται ποιῆσαι δίχι κοινωνίας ἀνδρός, where the act. is intentionally employed. The same use of ποεῖ is found (Leeuwen) in connection with *χρήματα* or produce of any kind, e.g. Aristoph. Pac. 1322 κριθάς τε ποιεῖν ἡμᾶς πολλάς, . . . οἰνόν τε πολύν. — **οὐπω· δάκνει**: *not yet (sc. πάντ' ἔχω); you are hurt*.

176. **κατάξω**: cf. E. 850.

ΧΡΤΣΙΣ
καὶ δικαίως· ἀλλ' ἴδοι —

ΔΗΜΕΑΣ (abruptly turning away)

εἰσέρχομ' ἥδη. He turns upon her scornfully.

τὸ μέγα πρᾶγμ'. ἐν τῇ πόλει [175]

ὅψει σεαυτὴν οὐν ἀκριβῶς ἥτις εἰ.

180 αἱ κατά σε, Χρυσί, πραττόμεναι δραχμὰς δέκα
μόνας ἑταῖραι¹ διατρέχουσ' ἐπὶ δεῖπνα καὶ
πίνοντο² ἀκρατον ἄχρις ἀν ἀποθάνωσιν, — ἦ
πεινῶσιν ἀν μὴ τοῦθ' ἐτοίμως καὶ ταχὺ³
ποῶσιν. εἴσει δ' οὐδενὸς τοῦτ', οἴδ' ὅτι,

[180]

177. καὶ δικαίως: she thinks to sooth him by the admission.

178. τὸ μέγα πρᾶγμα: *the great lady!*, *the important personage!* Cf. Eubul. 117. 9 K. εἰ δ' ἔγενετο κακή γυνὴ Μήδεια, Πηνελόπη δέ γε μέγα πρᾶγμα (‘‘a treasure’’), Dem. 36. 16 οὐτοοὐ δὲ Λάκρυτος Φασηλίτης, μέγα πρᾶγμα (‘‘a great man’’), Ἰσοκράτους μαθητής, Herod. 3. 182 ἦν μέγιστον πρᾶγμα Δημοκήδης τῷ βασιλεῖ. — ἐν τῇ πόλει: as mistress of the household of a prosperous citizen she might play the grande dame, but ‘‘on the town’’ she will sink to her true level. The contrast would be indicated in prose by ἀλλ' ἐν τῇ πόλει; here the speaker's voice suffices.

180. αἱ κατά σε: *the women of your sort*, explained by ἑταῖραι, which is reserved for rhetorical effect, as *hetaerae*. For *kardō se* cf. H. 19, P. 587. — πραττόμεναι: *at a wage of*. — δραχμὰς δέκα: he insultingly implies that Chrysis would not be a μεγαλόμασθος ἑταῖρα. — The anapaest in the fourth foot contained in a word that overlaps the preceding foot is common in Menan-

der. But the shift of ἑταῖραι adopted by some editors (*αἱ κατά σ' ἑταῖραι*) produces such an anapaest in the fifth foot, where the poet avoids it. See on v. 36 and White, p. 152.

181. διατρέχουστ: *run about*, cf. Aristoph. Pac. 636 γυναικῶν διατρέχουσῶν εἰς ἀγρὸν, Plut. Vit. Mar. 30. 3 νῦν μὲν ὡς τούτους, νῦν δὲ ὡς ἐκεῖνους . . . ἀνά μέρος διατρέχων, and see note on E. 245.

182. ἄχρις: the Atticists (Phryn.) prescribe ἄχρι (μέχρι) as Attic, condemning the form in *s* as ‘‘Hellenic.’’ The Attic inscriptions show only ἄχρι (μέχρι). The diction of Menander was noticeably influenced by the *κοινῆ*.

183. τοῦτο: *ἀποθανεῖν*. Death is certain in any event, he means; it will either come soon, as the result of excesses, or will be a slow death by starvation, according as the woman is popular or otherwise.

184 f. οὐδενὸς ἥττον: *as well as* (meaning *better than*) *any one*. — γνάστα, κτέ.: *you will find out who you are that wronged me*. In this crushing way Demeas predicts for her a death

185 ἥττον σύ, καὶ γνώσει τίς οὖσ' ἡμάρτανες.

As he approaches the door Chrysis makes a move as if to detain him.
ἔσταθι.

Demeas enters the house. Chrysis, leaning against the portico, weeps.

ΧΡΤΣΙΣ

τάλαιν' ἔγωγε τῆς ἐμῆς τύχης.

Enter Niceratus from the city. A slave accompanying him carries a sheep.

Sc. 5. CHRYYSIS, NICERATUS

ΝΙΚΗΡΑΤΟΣ

τουτὶ τὸ πρόβατον τοῦς θεοῖς μὲν τὰ νόμιμα
ἀπαντα ποιήσει θυθὲν καὶ ταῖς θεαῖς. [185]

190 αἷμα γὰρ ἔχει, χολὴν ἰκανήν, ὀστᾶ καλά,
σπλῆνα μέγαν, ὃν χρεία ὅτι τοῦς Ὀλυμπίους.
πέμψω δὲ γεύσασθαι κατακόψας τοῖς φίλοις

by starvation. She is not attractive enough to hope for a death brought on by riotous living.

187 ff. The father of the bride as well as the father of the bridegroom offered a sacrifice preliminary to the wedding; see Plaut. Aul. 329 ff., where both families give a banquet also (v. 282). Niceratus, as a poor man, does his own marketing (cf. Euclio in Aul. 371 ff.), and cannot lay out much on the victim. His humor is that of a man soured by poverty.—τὰ νόμιμα ἀπαντα: *all that custom requires.*

188. θυθέν: for the Attic *τυθέν*, a spelling attested by inscriptions, e.g. *θυθέντος* B.C.H. VII, p. 65 (Delos, 250 B.C.), ibid. VII, p. 99 (Magnesia, 2d cent.), ἀπεθέθη Rev. Ét. Gr. XIV, p. 300 (Herwerden).

189 f. It is a perfect victim (*τελειον*), as it should be, with blood and organs

complete, but skinny withal. Peithetaerus in Aristoph. Av. 901 suggests that only one god be invited to partake of his sacrifice, τὰ γὰρ παρόντα θύματ' οὐδέν πλλο πλλη γένειν τ' ἔστι καὶ κέρατα, Euclio in Plaut. Aul. 564 characterizes the sacrificial lamb as *ossa ac pellis totus*. It is a scandal, says Menander elsewhere (129 K.), that men offer to the gods τὴν δοσφὺν ἄκραν καὶ τὴν χολὴν ὀστᾶ τ' ἀβρωτα, and consume all the rest themselves, and again (319. 11 K.) ἔγώ μὲν οὖν ὃν γ' ὁ θεὸς οὐκ εἰσα τὴν δοσφὺν ἀν ἐπὶ τὸν βωμὸν ἐπιθεῖνατ ποτε, εἰ μὴ καθῆγισέ τις ἀμα τὴν ἔγχειν. An unknown tragic poet (so Leeuwen), com. adesp. 1205 K., wonders how a man can hope for divine favor when he offers the gods only the fleshless bones and scorched liver.

191. Στ... τοῖς φίλοις: as opposed to τοῖς θεοῖς μέν.

τὸ κῷδιον· λοιπὸν γάρ ἐστι τοῦτό μοι.

The slave takes the sheep into the house of Niceratus. Niceratus sees Chrysis before the house of his neighbor.

ἀλλ', Ἡράκλεις, τί τοῦτο; πρόσθε τῶν θυρῶν [190]
He approaches her.

ἐστηκε Χρυσὶς ἥδε κλάουσ'; οὐ μὲν οὖν

195 ἄλλη. (Accosting her)

τί ποτε τὸ γεγονός;

ΧΡΤΣΙΣ

ἐκβέβληκέ με
ό φίλος ὁ χρηστός σου· τί γὰρ ἄλλ';

ΝΙΚΗΡΑΤΟΣ

ὦ Ἡράκλεις,

τίς; Δημέας;

ΧΡΤΣΙΣ

ΝΙΚΗΡΑΤΟΣ

διὰ τί;

ΧΡΤΣΙΣ

διὰ τὸ παιδίον.

ΝΙΚΗΡΑΤΟΣ

ἥκουσα καντὸς τῶν γυναικῶν ὅτι τρέφεις

[195]

ἀνελομένη παδάριον. ἐμβροντησία.

200 ἄλλ' ἔστ' ἐκεῖνος ἥδυς.

193. πρόσθε τῶν θυρῶν: by the πρόθυρον, see on E. 226.

— Note the anapaest in the fourth foot and see on v. 165.

195. The MS. reading τί ποτ' ἔστι gives the forbidden metrical sequence u u u u u in the third and fourth feet.

198. τῶν γυναικῶν: the women of his own family, viz. his wife and daughter, see v. 356.

196. ὁ χρηστός, κτέ.: that precious friend of yours, cf. E. 854. — τί γάρ οὔλο: implying "Is that not enough?".

199. ἐμβροντησία = μανία, φρεοβλάβεια (Hesych.); cf. P. 400.

200. ἔστ' ἥδυς: he is a sweet (innocent) fellow, he is! ἥδυς is frequently

ΧΡΤΣΙΣ

οὐκ ὡργίζετο

εὐθύς, διαλιπὼν δ', ἀρτίως. ὃς καὶ φράσας
εἰς τοὺς γάμους μοι τάνδον εὐτρεπή ποέειν
μεταξύ μ' ὕσπερ ἐμμανῆς ἐπεισπεστὸν
ἔξωθεν ἐκκέκλεικε.

[200]

ΝΙΚΗΡΑΤΟΣ

Δημέας χολᾶ;

[Lacuna of ca. 140 verses to F²]

At the end of the preceding scene Niceratus offered Chrysis the shelter of his house, into which they retired, with her child and nurse. At this point the unfounded suspicions which Demeas harbors against Moschion and Chrysis were cleared up (vv. 412 f.). Probably Moschion has heard of them from Parmenon, whom he has met in the city. In an interview with his father Moschion disclosed the parentage of the child whom Demeas had seen with the old nurse. We must assume, further, that after Demeas retired into his house to resume the interrupted arrangements for the wedding, Moschion and Niceratus held a conversation, in which the latter, curious concerning the quarrel between Demeas and Chrysis, questioned the young man about the baby which Chrysis had taken to rear, and that Moschion explained that it was a foundling of unknown parentage. The scene between Demeas and Niceratus, into which we are introduced in F², then ensues. When Demeas found that his suspicions were unfounded as regards his son, in his joy he apparently forgot the incident (v. 54) which originally led him to suspect Chrysis, and he is now eager to receive her back into his home (v. 367). It does not occur to him that her "foundling" may not be the child that Moschion has acknowledged. As to his quarrel with Chrysis, he cannot divulge to Niceratus the real reason for it. But in answer to the latter's inquiries concerning it he probably refers to the "foundling" as the cause of the trouble and then informs Niceratus that it is a bastard child of Plangon, without, however, saying who the father is. Each father knows of but one child and naturally thinks it is the infant which Chrysis has taken with her.

used ironically, esp. by Plato, as about the equivalent of *εὐήθης*, e.g. Gorg. 491 E *ὡς ἡδὸς εἴ*, Plut. Mor. 925 F. —

ὠργίζετο: for the impf. see on P. 869.

201. διαλιπάν: the interval can

hardly have been a long one, a week or two perhaps. — καὶ φράσας: when he had just told me, the καὶ being explained by μεταξύ με (sc. εὐτρεπή ποιοῦσαν) below.

DEMEAS, NICERATUS

ΔΗΜΕΑΣ

345 ἀλλὰ πάλιν ἐλθὼν —

F², quat. y, p. 11

ΝΙΚΗΡΑΤΟΣ

τὸ δεῦνα “μικρόν;” ὡς τάν, οἴχεται
 πᾶν, τὰ πράγματ’ ἀνατέραπται, τέλος ἔχει.

Niceratus rushes into his house.

ΔΗΜΕΑΣ

νὴ τὸν Δία.
 οὗτοσὶ τὸ πρᾶγμ’ ἀκούσας χαλεπανεῖ, κεκράξεται.

345 ff. The excitement under which the actors labor in the following scenes finds fitting expression in the trochaic rhythm; see on P. 147.

After telling Niceratus that Plangon is the mother of an illegitimate child, which has been kept in his house as a foundling, Demeas has apparently been trying to comfort him by explaining that it is after all a trivial matter (*μικρόν*). He is about to request Niceratus to go back into the house (*πάλιν ἐλθὼν*) to complete the arrangements for the wedding. But Niceratus, greatly distressed by the disquieting information which he has just received concerning Plangon, and believing that the marriage cannot take place, interrupts Demeas before the sentence is finished and asks, “Is this — this — thing that you speak of (meaning *τὸ νόθον τεκέν τὴν θυγατέρα μον*) a trivial matter, as you say? Why, sir, it’s all over, the business is upset, it’s at an end” (meaning the proposed marriage of Plangon to Moschion). — *τὸ δεῦνα*: on the use of *τὸ δεῦνα* to avoid the utter-

ance of an unpleasant or objectionable word see on P. 215.

346. *νὴ τὸν Δία*: *yes, by Jove, it is at an end!* Demeas says this to himself as Niceratus disappears into his house. He is thinking of his own plan to keep Moschion’s relation to the child from the other’s knowledge. The hot-headed Niceratus has rushed off without waiting for the assurance, which Demeas was on the point of giving him, that Moschion would marry Plangon in spite of the child.

347. *τὸ πρᾶγμ’ ἀκούσας*: Niceratus has yet to learn that Moschion is the father of Plangon’s child. Demeas evidently expects him to ascertain the truth from Plangon and her mother; and he would naturally have done so had he not at the outset assumed that the child in the arms of Chrysia was Plangon’s. Demeas is certain that Niceratus will be angry, because of the deception which everybody has practiced upon him; besides, he is now in an ugly mood (cf. *μελαγχολῆ* v. 361), and is an utterly unreasonable sort of

τραχὺς ἄνθρωπος, σκατοφάγος, αὐθέκαστος τῷ τρόπῳ. — ἐμὲ γὰρ ὑπονοεῖν τοιαῦτα τὸν μιαρὸν ἔχρην, ἐμέ; [206]
350 νὴ τὸν Ἡφαιστον, δικαίως ἀποθάνοιμ’ ἄν.

Hears an outcry in Niceratus' house.

Ἡράκλεις,

ἡλίκον κέκραγε. τοῦτ’ ἦν· πῦρ βοῇ. τὸ παιδίον φησὶ θύσειν, εἴτα πρήσειν. ὑδοῦν ὀπτώμενον ὄψομ’. — Ἡράκλεις, πέπληχε τὴν θύραν. — στρόβιλος ἡ σκηπτός, οὐκ ἄνθρωπός ἐστι. Niceratus rushes out of his house.

ΝΙΚΗΡΑΤΟΣ

Δημέα, συνίσταται [211]

355 ἐπ’ ἐμὲ καὶ πάνδεινα ποιεῖ πράγμαθ’ ἡ Χρυσίς.

man. He ought, of course, to be glad to discover that Moschion is the child's father, for then his present difficulty would be solved.

348. **σκατοφάγος**: cf. P. 274. — **αὐθέκαστος**: a boor, lit. downright, blunt, τὴν σκάφην σκάφην λέγων (adesp. 227 K.), cf. Philem. 89.6 K. ἡ μὲν εἰρων τῷ φύσει, ἡ δὲ αὐθέκαστος and Arist. Eth. Nic. 1127 a 23 ὁ δὲ εἰρων ἀνάπταται ἀρνεῖσθαι τὰ ὑπάρχοντα ἡ ἐλάττω ποιεῖν, ὁ δὲ μέσος αὐθέκαστός τις ὁν ἀληθευτικὸς καὶ τῷ βίῳ καὶ τῷ λόγῳ. Menander uses the word again in the derived meaning (843 K.) πικροῦ γέροντος, αὐθεκάστου τὸν τρόπον.

349. **τοιαῦτα**: that Moschion would misbehave himself with Chrysis.

351. **ἡλίκον**: cf. v. 43. — **τοῦτ’ ἦν**: cf. Aristoph. Ach. 41 *τοῦτ’ ἔκειν’ οὐγῶ λεγον.* ἦν is the impf. of sudden realization, cf. P. 170. — **πῦρ βοῇ**: *he shouts for fire.* For the const. cf. Pind. P. 6. 36 *ββασε παῖδα δν*, Soph. Trach. 772 *ἔβησε τὸν δυσδαλμονα Λίχαν*, Xen. Cyr. 7. 2. 5 *Κύρον ἔβη*. Demeas explains for the benefit of the spectators what he pretends to hear at the door. The same

device in Eur. Hipp. 581 (Phaedra) δ τῆς φιλεππου παῖς Ἀμαζόνος βοῇ Ἰππόδυτος, αἰδῶν δεινὰ πρόστολον κακά.

352 f. **ὑδοῦν**: for the omission of the art. see on P. 142. — **ὀπτώμενον δύφομαι**: cf. Aristoph. Ach. 1011 ἐπειδὰν τὰς κίχλας ὀπτώμενάς ἔσητε. “Roast grandson” (supplying e.g. ἀρτίστειν in v. 353) would be ὑδοῦν ὀπτόν. — **στρόβιλος**: *cyclone.*

354. **σκηπτός**: *thunderbolt.* Niceratus, he means, is uncontrollable when he is enraged. Locutions like this are common, e.g. Men. 363.6 K. *Κτήσιππος*, οὐκ ἄνθρωπος, Crob. 8. 4 K. (of a gourmand) *κάμινος*, οὐκ ἄνθρωπος, Herond. 6. 4 *λίθος τις*, οὐ δούλη, Petron. Cen. 38 *phantasia, non homo.* — **συνίσταται**: *is raising a revolt.*

We can imagine the scene that is supposed to have taken place within the house. Niceratus has definitely charged his daughter with being the mother of the child which Chrysis holds in her arms. The women with one accord have denied the charge (or, as Niceratus put it, “have refused to confess”), and truthfully. In order

ΔΗΜΕΑΣ

τί φῆς;

ΝΙΚΗΡΑΤΟΣ

τὴν γυναικά μου πέπεικε μηδὲν ὄμολογεν ὅλως
 μηδὲ τὴν κόρην. ἔχει δὲ πρὸς βίαν τὸ παιδίον
 οὐ προήσεσθαι τέ φησιν. ὥστε μὴ θαύμαζε ἐὰν [215]
 αὐτόχειρ αὐτῆς γένωμαι.

ΔΗΜΕΑΣ

τῆς γυναικὸς αὐτόχειρ;

ΝΙΚΗΡΑΤΟΣ

360 πάντα γὰρ σύνοιδεν αῦτη.

ΔΗΜΕΑΣ

μηδαμῶς, Νικήρατε.

ΝΙΚΗΡΑΤΟΣ

σοὶ δ' ἐβουλόμην προειπεῖν. Rushes back into his house.

ΔΗΜΕΑΣ

ούτοσὶ μελαγχολῷ.

εἰσπεπήδηκεν. τί τούτοις τοῖς κακοῖς τις χρήσεται;

to force an admission from them Niceratus has then tried to take the child away from Chrysis, and Chrysis has fiercely resisted him. The bearing of Chrysis has convinced Niceratus that she is the instigator among the women of a plot to deceive him, and he now proposes to deal summarily with her.

357. πρὸς βίαν: *by main strength*, *forcibly*, i.e. resisting his efforts to take it away from her, cf. Aristoph. Vesp. 443 *τούτω τὸν παλαιὸν δεσπότην πρὸς βίαν χειροῖσιν*. The meaning “in spite of” is closely akin to this.

359. αὐτόχειρ: *murderer*, lit. *per-*

petrator. The full expression is found e.g. in Soph. O.T. 200 *τὸν αὐτόχειρα τοῦ φύρου λαβεῖν*. — τῆς γυναικός: Chrysis, the woman just mentioned. In this context “your wife” would have to be *τῆς γυναικός σου*. The reference to Chrysis is made perfectly clear by *αὐτῆς* in the next line and by the assault of Niceratus upon Chrysis that follows.

360. μηδαμῶς: sc. *αὐτόχειρ γένης*.

361. μελαγχολῷ: Demeas returns his friend’s compliment, v. 204.

362. χρήσεται: deliberative fut., cf. Aristoph. Ach. 812 *εἰτ' ἔγώ σου φελομαί*;

οὐδεπώποτ' εἰς τοιαύτην ἐμπεσών, μὰ τὸν θεούς, [220]
 οἶδα ταραχήν. ἔστι μέντοι τὸ γεγονὸς φράσαι σαφῶς
 365 πολὺ κράτιστον. — ἀλλ', ^{*}Απολλον, ἡ θύρα πάλιν ψοφεῖ.
 Chrysis flees from the house of Niceratus, the baby in her arms. Niceratus is in
 close pursuit, a staff in his hands.

DEMEAS, CHRYYSIS, NICERATUS

ΧΡΤΣΙΣ

ῳ τάλαιν' ἔγώ, τί δράσω; ποι φύγω; τὸ παιδίον
 λήψεται μου.

ΔΗΜΕΑΣ

Χρυσί, δεῦρο.

ΧΡΤΣΙΣ

τίς καλεῖ μ';

ΔΗΜΕΑΣ (pointing to his own house)

εἴσω τρέχε.

Niceratus sees Chrysis running toward the other house.

ΝΙΚΗΡΑΤΟΣ

ποι σύ, ποι φεύγεις;

He blocks her way to the door, but Demeas steps between them,

ΔΗΜΕΑΣ (aside)

*Απολλον, μονομαχήσω τήμερον, [225]

ώς οἰκ', ἔγώ. (To Niceratus)

τί βούλει; τίνα διώκεις;

364. μέντοι: *after all..* Demeas is beginning to be afraid of the consequences of not having told Niceratus the whole truth about the child. But he does not carry out his intention of acknowledging that Moschion is its father.

365. ψοφεῖ: see on E. 660.

367. Χρυσί, δεῦρο: *this way, Chrysis.* Supposing that her former home was still closed to her, Chrysis had not looked that way for refuge.

369. τίνα διώκεις = τίνι δοκεῖς διώκειν, cf. P. 267, Soph. Trach. 402 πρὸς τίνι ἐντέπειν δοκεῖς; and Eur. Alc. 675 τίνιν ἀνέχεις, πτέρεα Λυδὸν ἡ Φρύγα, κακοῖς ἐλαύνειν;

ΝΙΚΗΡΑΤΟΣ

Δημέα,

370 ἐκποδῶν ἄπειλθ'. ἕα με γενόμενον τοῦ παιδίον
ἐγκρατῆ τὸ πρᾶγμα' ἀκοῦσαι τῶν γυναικῶν.

ΔΗΜΕΑΣ (aside)

μαίνεται.

(To Niceratus, who shows fight)

ἀλλὰ τυπτήσεις μ';

ΝΙΚΗΡΑΤΟΣ (striking him)

ἔγωγε.

Demeas holds his ground.

ΔΗΜΕΑΣ (aside to Chrysis)

(To Niceratus)

θάττον εἰσφθάρηθι σύ.

ἀλλὰ μὴν κᾶγωγέ.

Returning the blow, he grapples with Niceratus while he calls to Chrysis.

φεῦγε, Χρυσί· κρείττων ἐστί μου. [230]

Chrysis makes her escape into the house of Demeas. The men then separate.

ΝΙΚΗΡΑΤΟΣ

πρότερος ἄπτει μου σὺ νυνί, τοῦτ' ἔγώ μαρτύρομαι.

370 f. By getting possession of the child Niceratus expects to force the women to tell him the truth, threatening to kill him if they refuse. — τὸ πρᾶγμα: i.e. the facts in the case, the truth of the matter, as in v. 347.

372. ἀλλά, κτέ.: *what, will you strike me?* In such questions of surprise or remonstrance ἀλλά ἡ is generally used, e.g. Aesch. Cho. 220 ἀλλά ἡ δόλον τιν', ὡξέν, ἀμφὶ μοι πλέκεις; A similar situation is found in Aristoph. Ran. 607, where Aeacus says to Xanthias-Dionysus εἰει, καὶ μαχεῖ; — εἰσφθάρηθι: *in with you, plague take you!* The impatient command seems to be due to the fact that Chrysis has lingered a moment at the door instead of seizing the opportunity to go inside. The simple vb. is merely

a strong *Iθι, off with you*, and the prep. has its usual force with verbs of motion, viz. *εἰς τὴν οἰκίαν*. See on P. 403 and cf. *ἀποφθαπεῖς* v. 425.

373. ἀλλὰ μήν, κτέ.: *well then, so will I, sc. τυπτήσω (σε)*. — κρείττων, κτέ.: *he's too strong for me*, cf. our colloquial "he's a better man than I."

374. *This time you attack me first*, referring to the fact that Demeas now lays hold of him. The other time, when blows were exchanged, Niceratus himself was the aggressor. — ἀπτει: cf. Aristoph. Lys. 365 ἀψαι μένον Στρατυλλίδος τῷ δακτύλῳ. — μαρτύρομαι: the usual formula of one who is assaulted, frequently addressed to nobody in particular, *I protest*; cf. Aristoph. Ran. 528 ταῦτ' ἔγώ μαρτύρομαι καὶ τοῖς θεοῖς τιν

ΔΗΜΕΑΣ

375 σὺ δ' ἔπ' ἐλευθέραν γυναῖκα λαμβάνεις βακτήριον
καὶ διώκεις;

ΝΙΚΗΡΑΤΟΣ
συκοφαντεῖς.

ΔΗΜΕΑΣ

καὶ σὺ γάρ.

ΝΙΚΗΡΑΤΟΣ

τὸ παιδίον

οὐ δίδωσ ἐμοί;

ΔΗΜΕΑΣ

γέλοιον· τούμόν;

ΝΙΚΗΡΑΤΟΣ

ἀλλ' οὐκ ἔστι σόν.

Pushes him violently aside.

ΔΗΜΕΑΣ

πείσομ', ὥνθρωποι,—

ΝΙΚΗΡΑΤΟΣ

κέκραχθι· τὴν γυναῖκ' ἀποκτενῶ [235]

εἰσιών.

Starts towards the house of Demeas.

ἐπιτρέπω, Plut. 932 ὅρᾶς ἀ ποιεῖς; ταῦτ' ἔγω
μαρτύρομαι.

375. ἐλευθέραν: cf. P. 255. The charge of Demeas, like that of Niceratus in πρότερος δητεῖ, is in effect a threat of prosecution under a δίκη *aklas* or a γραφὴ ὑβρεως, on which see Meier-Schömann-Lipsius, Att. Proc., pp. 398 ff., 646 ff., and cf. Hyper. fr. 120 Bl. Εἴθεσαν οὐ μόνον ὑπὲρ τῶν ἐλευθέρων, ἀλλὰ καὶ ἔάν τις εἰς δούλου σῶμα ὑβρίσῃ, γραφὰς εἶναι κατὰ τοῦ δούλου σῶμα ὑβρίσαντος, Arist. Rhet. 1402 A 1 ἡ εἰ τις φαίη τὸ τύπτειν τοὺς ἐλευθέρους ὕβριν εἶναι· οὐ γάρ πάντως, ἀλλ' θταν ἀρχὴν χειρῶν ἀδίκων (Leo).

376. συκοφαντεῖς: blackmail! cf. E. 1, P. 258. Niceratus accuses De-

meas of trumping up a charge against him.—καὶ σὺ γάρ: referring to the accusation in v. 374.

377. οὐ διδως: *you refuse to give?* The neg. gives a modal force to the pres. tense, as it regularly does to the impf.—τούμόν: a case of “irony,” i.e. true in a literal sense, though the speaker does not know it. Demeas means that the child is his grandson. Niceratus might have guessed that its father was Moschion, but he understands Demeas to assert only that it is legally his as παῖς ἀνηρημένος. Both men consider it the child of Plangon.

378. πείσομαι: he is about to say “It will be an outrage if he lays hold of

ΔΗΜΕΑΣ (aside)

τί γὰρ ποήσω; τοῦτο μοχθηρὸν πάνυ. F⁴, quat. y, p. 12
 380 οὐκ ἔάσω. (To Niceratus, threateningly, again blocking his way)
 ποι σύ; μένε δῆ.

ΝΙΚΗΡΑΤΟΣ

μὴ πρόσαγε τὴν χεῖρά μοι.

ΔΗΜΕΑΣ

κάτεχε δὴ σ' ἑαυτόν.

ΝΙΚΗΡΑΤΟΣ

ἀδικεῖς, Δημέα, με, δῆλος εἰ,
 καὶ τὸ πρᾶγμα πᾶν σύνοισθα.

ΔΗΜΕΑΣ

τοιγαροῦν ἐμοῦ πυθοῦ,
 τῇ γυναικὶ μὴ νοχλήσας μηδέν.

ΝΙΚΗΡΑΤΟΣ (suspiciously)

ἐντεθρίωκεν;

ΔΗΜΕΑΣ

φλυαρεῖς. λήψεται μὲν τὴν κόρην. Hesych.

that which is mine," *πεισμαὶ δεινότατα, εἰ*—, cf. Aristoph. Av. 1225 *δεινότατα γάρ τοι πεισμέσθ'*, *ἐμοὶ δοκεῖ, εἰ τῶν μὲν διλλῶν δρχομεν,* *ὑμεῖς δέ, κτέ.* For the appeal to the spectators see on E. 672.

379. *ποήσω*: deliberative fut., cf. v. 382.—*μοχθηρὸν πάνυ*: *a miserable business, decidedly.*

381. *κάτεχε*: cf. P. 702.—*ἀδικεῖς*: the indic. for the partic. shows that the speaker is excited.

382. *τοιγαροῦν*: the superior air which Demeas assumes, as cognizant of all the facts in the case, is the more amusing in that, as the spectators are well aware, he is the most deluded person in the drama.

384. *ἐντεθρίωκεν*: *has he hoodwinked me?* The vb. is not elsewhere found in this meaning, but its use here in conjunction with *ἐσκενάκεν* in v. 397 has cleared up a hitherto obscure gloss in Hesychius: *ἐντεθρίωκεν*. *ἐνεληκεν* *ἢ* *ἐσκενάκεν*. *ἐνεληκεν* gives the lit. meaning, "wrap up in fig leaves" (*θρῖα*), "envelope," used once by Aristophanes in Lys. 663; the opposite is *ἀποθριδζειν* in Ran. 134 (Leeuwen). The word in its derived meaning was doubtless current slang, "bamboozle."

Niceratus has no suspicion that Moschion is the father of the child. The "deception" of which he imagines himself the victim at the hands of

385 ἔστι δ' οὐ τοιοῦτον. ἀλλὰ περιπάτησον ἐνθαδί
μικρᾶ μετ' ἐμοῦ.

ΝΙΚΗΡΑΤΟΣ (surprised)
περιπατήσω;

ΔΗΜΕΑΣ

καὶ σεάντὸν κατάλαβε.

The two men stroll up and down as they talk.

οὐκ ἀκήκοας λεγόντων, εἰπέ μοι, Νικήρατε,
τῶν τραγῳδῶν ὡς γενόμενος χρυσὸς ὁ Ζεὺς ἐρρύη [245]
διὰ τέγους, κατειργμένην δὲ παιδί ἐμοίχευσέν ποτε;

Moschion is, we must suppose (see note in text before v. 345), the latter's statement that the child (meaning Chrysis' child) is a foundling of unknown antecedents. Niceratus raises the question now because he half suspects that it is Demeas who is deceiving him by trying to make him believe that the child is Plangon's.

385. περιπάτησον: the lit. meaning "stroll" carries with it the subordinate idea "discourse." *Engage with me in a brief discourse as we take a stroll.* Cf. Alex. 203 K. τρεῖς ἐν Κεραμεικῷ περιπατήσας ἡμέρας διδασκάλους ἔξειρον . . . τοις τριάκοντα, and περίπατος in Aristoph. Ran. 942, 953.

386. μικρά: for μικρὸν (see Crit. App.), a use apparently unexampled in classical Greek, since Sosip. 1. 22 K. (cited by Leo) is not quite a parallel. But by the time of Plutarch the pl. has become established, cf. Mor. 150D ἐπιφεγγαμένη μικρά, Vit. Mar. 35. 6 μικρὰ δ' ἀντιστάτα, Vit. Sul. 11. 2 μικρὰ προσκρούσας, Vit. Luc. 31. 10 μικρὰ διατληκτισάμενοι, etc.—κατάλαβε: cf. Herod. 3. 36 ἀλλ' ἵσχε καὶ καταλάμβανε σεωντόν.—The Cairo MS. furnishes five certain

instances in tetrameters of a tribrah in the seventh foot (P. 206, 221, 225, S. 400, 405) and in a number of other lines the extent of the lacuna favors, as here, the restoration of a tribrah. Aristophanes has only five such tribrahs in 741 tetrameter lines.

388. τραγῳδῶν: the regular word in the period of Menander for tragic actors of the first rank, those who were entitled in Athens to compete for the actor's prize, and outside of Athens to be leaders of tragic companies. In E. 108 we have the older meaning of the pl., "tragic exhibitions." Similar allusions to classical tragedies are found in E. 108 ff., 913. Both Sophocles and Euripides wrote plays on the subject of Danaë. That of Euripides, which was the more extensively quoted in antiquity, may have been in the poet's mind. Cf. the similar reference to the myth in Luc. Somn. s. Gall. 13 ἀκούεις δῆτον ὡς χρυσὸν ἐγένετο καὶ ῥωτεῖς διὰ τοῦ τέγους συνήν τη ἀγαπωμένη, and Dial. mar. 1.

389. διὰ τέγους: cf. Ter. Eun. 588 δεύτερος . . . in alienas tegulas venisse.

ΝΙΚΗΡΑΤΟΣ

390 εἶτα δὴ τί τοῦτ';

ΔΗΜΕΑΣ

ἴσως δεῖ πάντα προσδοκᾶν· σκόπει
τοῦ τέγους εἴ σοι μέρος τι ῥεῖ.

ΝΙΚΗΡΑΤΟΣ

τὸ πλεῖστον. ἀλλὰ τί
τοῦτο πρὸς ἐκεῖνον ἔστι;

ΔΗΜΕΑΣ

τοτὲ μὲν γίγνεθ' ὁ Ζεὺς χρυσίον,
τοτὲ δ' ὅδωρ. ὁρᾶς; ἐκείνου τοῦργόν ἔστιν. ὡς ταχὺ [250]
εὑρομεν.

ΝΙΚΗΡΑΤΟΣ

καὶ βουκολεῖς με;

ΔΗΜΕΑΣ

μὰ τὸν Ἀπόλλω, γὰρ μὲν οὐ.
395 ἀλλὰ χείρων οὐδὲ μικρὸν Ἀκρισίου δήπουθεν εἰ.
εὶ δ' ἐκείνην ἡξίωσε, τήν γε σῆν —

390. Cf. Men. 51 K. τὰ προσπεσόντα προσδοκᾶν ἀπαντά δεῖ ἀνθρώπον δύτα.

391. ῥεῖ: *leaks*, cf. Arist. fr. 1562 Λ 8 τὰ πλοιὰ ῥεῖ, Plut. Mor. 782 E ὅταν ἔγχέης (into a cracked vessel) φαίνεται τὸ ῥεόν ("the leak"), Paus. 8. 50. 7 τριήρους ἔλαθεν ἐπιβὰς ῥεύσης.392 ff. τοτὲ μὲν . . . τοτὲ δέ, κτέ.: i.e. παντοῖος γίγνεται ὁ Ζεὺς ὡστε τὰς γυναῖκας μοιχεύειν, cf. H. fr. 209, p. 18. Similar jests at the wantonness of Zeus are common, cf. Aristoph. Av. 558 ff., Luc. Deor. conc. 6. — ἐκείνου τούργον: *it's his doing.* — ὡς . . . εὑρομεν: cf. Plat. Phaedr. 236 E ὡς εὖ ἀνεῦρες.394. βουκολεῖς: *delude*, lit. *treat as a sheep* (*πρόβατον*, cf. Aristoph. Vesp. 34). This meaning is as early as Aris-

tophanes, cf. Eccl. 81 βουκολεῖν τὸ δῆμον. Cf. also Aristaen. Ep. 1. 5 ἀμφτεραι βουκολήσουσιν τὸν πρεσβύτην. This meaning was easily developed from the earlier figurative meaning "beguile," used e.g. in Aesch. Ag. 669 ἐβουκολοῦμεν φροντίσιν νέον πάθος. Cf. the meanings of ποιμανεῖν, e.g. in Theocr. 11. 80 Πολύφαμος ἐποιμανεῖν τὸν ἔρωτα μονοτοσδῶν, and in Eur. Hipp. 151 ἡ πόσιν . . . ποιμανεῖ τις ἐν ὅλοις, where the scholiast renders the vb. by ἀπατᾶ.

396. ἡξίωσε: *deigned*, sc. μοιχεύειν, or *thought worthy*, sc. τοῦ λέχους.397. ἐσκενάκε: *tricked*, see on v. 384, a new meaning, derived from the meaning "trick out," of dressing up a person to represent somebody else.

ΝΙΚΗΡΑΤΟΣ

οἵμοι τάλας,

Μοσχίων ἐσκεύακέν με.

Hesych.

ΔΗΜΕΑΣ

λήγεται μέν· μὴ φοβοῦ
 τοῦτο. θεῖον δ' ἔστ', ἀκριβῶς ὁῖδα, τὸ γεγεννῆμένον. [255]
 μυρίους εἰπεῖν ἔχω σοι περιπατοῦντας ἐν μέσῳ
 400 ὄντας ἐκ θεῶν, σὺ δ' οἵει δεινὸν εἶναι τὸ γεγονός.
 Χαιρεφῶν πρώτιστος οὐτος, ὃν τρέφουσ' ἀσύμβολον,
 οὐ θεός σοι φαίνετ' εἶναι;

ΝΙΚΗΡΑΤΟΣ (impatiently)

φαίνεται· τί γὰρ πάθω;
 οὐ μαχοῦμαί σοι διὰ κενῆς.

ΔΗΜΕΑΣ

νοῦν ἔχεις, Νικήρατε. [260]

'Ανδροκλῆς ἔτη τοσαῦτα ζῆ, τρέχει, παῖδας πολὺ

Niceratus cannot get over his surprise that Moschion should have deceived him by telling him that the child's parents are unknown. Demeas of course again misunderstands him.

398. τὸ γεγενημένον: the child. Since θεῖον is equated with δύτας ἐκ θεῶν v. 400, this partic. is to be preferred to γεγενημένον (MS.).

401. Alexis also alludes to the fact that parasites never die, 159 K. δέδοιχ' ὁ θάνατος τὸ γένος, ὡς φασιν, μένον· ὁ γοῦν Τιθύμαλλος ἀθάνατος περιέρχεται. — Χαιρεφῶν: a famous parasite of the generation before Menander, a favorite object of ridicule to the comic poets of the early New Comedy. He is represented as a genius at inventing ways of getting a dinner without contributing (*δασύμβολος*), e.g. Alex. 257 K., Apoll.

Car. 24, and as an inevitable guest, Apoll. Car. 26. Menander in one of his earliest plays (Orge, 364 K.) tells how an eager parasite, "just like Chaerephon," once arrived at a dinner a half day ahead of time, having mistaken the moon's shadow on the dial for the sun's. For other allusions see above, pp. 231ff.

404. Androcles, known only from this passage, was apparently also a parasite, a member of the long-lived race (cf. Alex. 159 K. quoted above). Sophilus' comedy Androcles may have been named for him; in it somebody demands the election of δηθονόμοι. — τρέχει: *gads about*, cf. Men. 364 K., περιέρχεται Alex. 159 K. (both of parasites), διατρέχουσι v. 180. Alexis in Athen. 242 D calls parasites *τρεχεδείπνους*. — παιδας πολὺ πράττεται: the unusual character

405 πράττεται, μέλας περιπατεῖ λευκός· οὐκ ἀν ἀποθάνοι,
οὐδ' ἀν εἰ σφάττοι τις αὐτόν. οὐτός ἐστιν οὐ θεός;
ἀλλὰ ταῦτ' εὐχού γενέσθαι συμφέροντα· θυμία.
[σοὶ δὲ κηδεύσ' εἴκος ἦν μοὶ, χούμος υἱὸς αὐτίκα
ἔξ ἀνάγκης ἐστιάσει τὸν γάμους μοὶ.]

ΝΙΚΗΡΑΤΟΣ

νοῦν ἔχεις.

410 εἰ δ' ἐλήφθη τότε —

of the locution suggests an equivocation. πολὺ πράττειν might be used for πολλὰ πράττειν, πολυπραγμοῖν, but the mid. is unparalleled in this sense. πράττεσθαι τι with the acc. of the person regularly means “to make (or exact) something for one's self from.” If the text is sound the phrase probably has a similar meaning here. We might freely translate “he makes a good deal of boys”—a sign of youthful vigor.

405. μέλας περιπατεῖ λευκός (ῶν): *he goes about swart, though really white.* The first and obvious meaning of these words is that Androcles dyes his hair to maintain a youthful appearance, like Lysicrates in Aristoph. Eccl. 736, where a woman says to a pot *νὴ Δια,* μέλαινα γ', οὐδ' ἀν εἰ τὸ φάρμακον (dye) έψουσ' ἔτυχες φ' Λυσικράτης μελανεῖται. But in λευκός there is also a covert allusion to Androcles as γυναικίζων, παθίκος, cf. Aristoph. Thesm. 191 ff. (to Agathon) σὸ δ' εὐπρόσωπος, λευκός, ἔξυρμένος, γυναικόφωνος, ἀπαλός, εὐπρεπής ἰδεῖν, and 200f. ὡ κατάπυγος, εύρητρωκτος εῖ, οὐ τοῖς λόγοισιν ἀλλὰ τοῖς παθήμασιν. Cf. also the play on μέλας and λευκός in Call. 11 K. τοὺς Μελανθίου τῷ γνώσματι; — οὐν ἀν μάλιστα λευκόπρώκτους εἰσίδης, and the epithet λευκόνυγος in Alex. 321 and Herond. 7.12. μελάπιγος, on the other hand, indicated manliness

and strength, as in Aristoph. Lys. 801 Μυρωνίδης γάρ θντραχὸς ἐντεῦθεν μελάπιγος τε τοῖς ἔχθροῖς, Eubul. 61 K. Vice and pallor are associated in Hor. Serm. 2. 2. 21 πίγινε μελισσηνάλιον. An old proverb (schol. Aristoph. Pac. 1310) says that οὐδὲν ἔργον ἐστιν λευκῶν ἀνδρῶν, cf. οἱ μέλανες τῶν λευκῶν λυσιτελέστεροι, Eust. 455. 37. A parasite in Alex. 116 K. divides his tribe into two classes, ἐν μὲν τῷ κοινῷ καὶ κεκωμφδημένον, οἱ μέλανες ἡμεῖς (“we sturdy men”), the other the high and mighty fellows who assume the airs of satrap and generals. The passage in the text is not to be interpreted in the light of Poll. 4. 119, where we are told that parasites in comedy dressed in μελανῃ ἡ φαι.

407. θυμία: *offer incense, i.e. go on with the preparations for the wedding,* cf. v. 472. In fr. 437, p. 280, below, Niceratus is engaged in making the offering.

408 f. *It was a reasonable thing, after all, for me to enter into a marriage alliance with you.* ἦν is impf. of sudden realization, cf. v. 351. Before the pretended discovery of the honor which Zeus has conferred upon Niceratus the match seemed unequal, for Demeas is rich, Niceratus very poor. — *ἰστιάσει τὸν γάμον:* the technical expression, cf. Aristoph. Av. 132 μελλω

ΔΗΜΕΑΣ

βαβαιᾶξ· μὴ παροξύνθεις βόα·

τάνδον εὐτρεπή;

ΝΙΚΗΡΑΤΟΣ

πόνημα τὰ παρ' ἐμοὶ δῆ Δαιδάλον.

ΔΗΜΕΑΣ

κομψὸς εἰ.

Exit Niceratus into his house.

χάριν δὲ πολλὴν πᾶσι τοῖς θεοῖς ἔχω,

οὐδὲν εὐρηκὼς ἀληθὲς ὡν τότ' ὥμην πραγμάτων.

[270]

Exit Demeas into his house.

A band of revelers enters and gives a performance.

ΧΟΡΟΤ

I, quat. y, p. 13

ACT III

Enter Moschion from the house of Demeas.

Sc. 1. MOSCHION alone

ΜΟΣΧΙΩΝ

ἔγω τότε μὲν ἥς εἶχον αὐτίας μόλις

415 ἐλεύθερος γενόμενος ἡγάπησα δῆ,

τοῦθ' ίκανὸν εὐτύχημ' ἐμαυτῷ νενομικῶς

ὑπόμαργος· ὡς δὲ μᾶλλον ἔννοις γίγνομαι

γάρ ἔστιάν γάμους, Eur. H.F. 483 ἔστι
γάμους δέ.410. The mention of Moschion re-
vives the indignation of Niceratus
against him for what he is now con-
vinced was a piece of mischievous de-
ception; cf. vv. 384, 394. The meaning
is "If at the time I had caught Mos-
chion playing this trick on me, etc."411. πόνημα . . . Δαιδάλον: a pro-
verbial expression for a perfect work
of art, ἐπὶ τῶν ἀκριβούντων τὰς τέχνας,
Paroem. Gr. I. 59, II. 23, Hesych., Suid.,
Athen. 301 A τὰ γάρ καλὰ πάντα Δαιδάλον
καλοῦσιν ξργα (Leo). Cf. also Plat. Meno
97 D, E. Niceratus, at length restoredto good humor, suggests that no great
artist is required to make such a feast
as he can provide.412. κομψὸς εἰ: an acknowledg-
ment, in a patronizing tone, of the joke
of Niceratus. See on P. 178.

415. ἡγάπησα: cf. v. 173.

416. Cf. Thuc. 7. 77. 3 ίκανὰ γάρ τοις
τε πολεμοῖς ηγέρχηται.417. ὑπόμαργος: sc. ὡν, *half-crazed*
as I was, cf. Herod. 6. 75 αὐτὸν αὐτίκα
ὑπέλαβε μανῆ νοῦσος, ξύρτα καὶ πρότερον
ὑπομαργύτερον. The adj., which seems
to occur elsewhere only in comp., looks
forward to μᾶλλον ἔννοις.—ἔννοις: cf.
Eur. Bacch. 1270 γίγνομαι δέ πως ξύρτος.

καὶ λαμβάνω λογισμόν, ἔξεστηκα¹ νῦν
τελέως ἐμαντοῦ καὶ παρώξυμμαι σφόδρα
420 ἐφ' οἷς μ' ὁ πατὴρ ὑπέλαβεν ἡμαρτηκέναι.
εἰ μὲν καλῶς οὖν εἶχε τὰ περὶ τὴν κόρην,
καὶ μὴ τοσαῦτ' ἦν ἐμποδών — ὄρκος, πόθος,
χρόνος, συνήθει², οἷς ἐδυνλούμην ἐγώ —
οὐκ ἀν παρόντα γ' αὐθίς γῆτιάσατο
425 αὐτόν με τοιοῦτ' οὐδέν, ἀλλ' ἀποφθαρεὶς
ἐκ τῆς πόλεως ἀν ἐκποδῶν εἰς Βάκτρα ποι
ἡ Καρίαν διέτριβον αἰχμάζων ἐκεῖ.
νῦν δ' οὐ ποήσω διά σε, Πλαγγὼν φιλτάτη,
ἀνδρεῖον οὐδέν· οὐ γὰρ ἔξεστ³, οὐδ' ἔᾳ
430 ὁ τῆς ἐμῆς νῦν κύριος γνώμης Ἔρως.
οὐ μὴν⁴ ταπεῖνῶς οὐδ' ἀγεννῶς παντελῶς
περιόψομαι⁵ τοῦτ⁶, ἀλλὰ τῷ λόγῳ μόνον,
εἰ μηδὲν ἄλλ', αὐτὸν φοβῆσαι βούλομαι,
φάσκων ἀπαίρειν· μᾶλλον εἰς τὰ λοιπὰ γὰρ
435 φυλάξετ⁷ αὐθίς μηδὲν εἰς μ' ἀγνωμονεῖν,
ὅταν φέροντα μὴ παρέργως τοῦτ⁸ ἴδῃ.

418. *ἴξιστηκα*: cf. v. 87.

423. *συνήθεια*: cf. Men. 726 ἔργον
ἐστι, Φαντα, μακρὰν συνήθειαν βραχεῖ λύ-
σαι χρόνῳ, Ter. Hec. 404 *amor me*
graviter consuetudoque eius
tenet.

424. *παρόντα γε*: reënforced by
ἀντόν, *to my very face, at least*. — *γῆτιά-*
σατο: i.e. he would not have *had the*
chance to accuse.

425. *ἀποφθαρεῖς*: spoken impa-
tiently for ἀπελθών. See on v. 372.

427. *αἰχμάζων*: another lofty word,
as a *warrior*. He thinks of winning
gloriam armis (Ter. Heaut. 112).
The plot of the Heauton, one of the
earliest, if not the earliest, of Me-

nander's plays, is based upon the de-
parture of Clinia to the wars in Asia
on account of his father's harsh treat-
ment.

430. A mock-tragic line. Cf. Eur.
fr. 196 N. ὡς θεῶν τύραννε κάνθρώπων
Ἐρως, Plaut. Pseud. 15 sub *Veneris*
regno vapulo.

433. *εἰ μηδὲν ἄλλο*: sc. ποεῖν δύναμαι
ἢ λόγῳ φοβῆσαι αὐτόν.

434. *ἀπαίρειν*: properly a nautical
term (sc. ναῦς), *set sail*; then abs. *de-*
part, cf. Aristoph. Eccl. 818.

435. *ἀγνωμονεῖν*: cf. E. 703 and
Apoll. 7. 6 (p. 290 K.).

436. *παρέργως*: ὡς πάρεργον δι,
in-
differently.

[275]

[280]

[285]

[290]

ἀλλ’ οὐτοσὶ γὰρ εἰς δέοντά μοι πάντα
καὶρὸν πάρεστιν ὃν μάλιστ’ ἔβουλόμην.

[295]

Enter Parmenon from the city.

Sc. 2. MOSCHION, PARMENON

ΠΑΡΜΕΝΩΝ (to himself)

νὴ τὸν Δία τὸν μέγιστον, ἀνόητόν τε καὶ
440 εὐκαταφρόνητον ἔργον εἴμι εύργασμένος.
οὐδὲν ἀδικῶν ἔδεισα καὶ τὸν δεσπότην
ἔφυγον. τί δ’ ἦν τούτου πεποηκὼς ἄξιον;
καθ’ ἐν γὰρ οὐτωσὶ σαφῶς σκεψώμεθα.
οἱ τρόφιμοι ἔξήμαρτεν εἰς ἐλευθέραν
445 κόρην. ἀδικεῖ δήπουθεν οὐδὲν Παρμένων.
ἐκύησεν αὐτῇ. Παρμένων οὐκ ἀίτιος.
τὸ παιδάριον εἰσῆλθεν εἰς τὴν οἰκίαν
τὴν ἡμετέραν. ἡνεγκ’ ἐκεῖνος, οὐκέτι ἔγω.
τῶν ἔνδον ὀμολόγηκε τοῦτο τις. πάλιν
450 τί Παρμένων ἐνταῦθα πεπόηκεν κακόν; I², quat. y, p. 14
οὐδὲν. τί οὖν ἔφυγες σὺ; πῶς, ἀβέλτερε;
ἔδειττετ’ ἐμέ. γέλοιον. ἡπείληστέ μοι

[300]

[305]

440. An exception to the rule that a dactyl which overlaps the following foot is contained in a quadrisyllabic word of which the accent corresponds with the ictus. See on H. 71, and White, p. 148.

442. ἔφυγον: v. 113.—ἢν πεποηκός: was I guilty of. The partic. is practically an adj. On the periphrastic perf. see Gildersleeve Syn. § 286.

449. ὀμολόγηκε: as Parmenon assumes, not knowing how else Demeas learned the secret. Demeas told him in v. 104 πέφραστ’ ἐμοὶ δι τι Μοσχίωνες ἔστιν. — πάλιν: again, I say, cf. E. Pet. fr., v. 7, p. 95.

451. τι οὖν ἔφυγες: now that he has

proved his innocence Parmenon reverts to the original question: “Why, then, did you act like a guilty man and run away?”—The MS. reading ἔφυγες οὔτως is unmetrical, for Menander excludes the trisyllabic tribrach from the second and fourth feet. The transposition οὔτως ἔφυγες, which is generally adopted, introduces this tribrach into the fourth foot, where it is avoided, occurring there but twice in the new text. White, p. 143.

452. δεδίττετο: he tried to frighten me, cf. Plat. Phaedr. 245 B μηδέ τις ἡμᾶς λόγος θορυβεῖτω δεδίττημενος, Luc. Bis acc. 7 οὐτοί με . . . δεδίττονται. δεδίσκετο, a rare form of this causal

「στύζειν. τί μεμαθήκως ; διαφέρει δ' οὐδὲ γρὺν
ἀδίκως παθεῖν τοῦτ' ή δικαίως. ἔστι δὲ
455 πάντα τρόπον οὐκ ἀστεῖον.

[310]

ΜΟΣΧΙΩΝ (suddenly showing himself)

οὐτος.

ΠΑΡΜΕΝΩΝ (startled)

χαῖρε σύ.

ΜΟΣΧΙΩΝ

ἀφεις ἀ φλυαρεῖς ταῦτα. θάττον εἴσιθι
εἴσω.

ΠΑΡΜΕΝΩΝ

τί ποήσων ;
ΜΟΣΧΙΩΝ

χλαμύδα καὶ σπάθην τινὰ

ἔνεγκέ μοι.

ΠΑΡΜΕΝΩΝ

σπάθην ἐγώ σοι ;

ΜΟΣΧΙΩΝ

καὶ ταχύ.

[315]

ΠΑΡΜΕΝΩΝ

ΜΟΣΧΙΩΝ

βάδιζε καὶ σιωπῆ τοῦθ' ὁ σοι

460 εἴρηκα ποίει.

οφεῖσθαι, used by Aristophanes in Lys. 564, might also be restored here.

453 f. στύζειν: v. 111.—τί μεμαθήκως: for what possible reason? — διαφέρει δέ, κτέ.: Parmenon concludes this debate with himself by justifying his conduct in running away: “But it makes not a particle of difference whether he tattooed me justly or unjustly; in any case it is not a nice thing.” — οὐδὲ γρύ: cf. Men. 364 K. διαφέρει Χαιρεφῶντος οὐδὲ γρύ, 521 μηδὲ γρύ, τίτθη, λέγε.

455. οὐκ ἀστεῖον: i.e. στιχθῆναι, cf. Aristoph. Nub. 1064 ἀστεῖον γε κέρδος ἔλαβεν ὁ κακοδαίμων and see on v. 152.

456. ἀφεις δ: for the word-division υ, υ cf. v. 459 and see on E. 8.

457. Cloak and sword, the soldier's uniform, as in P. 234. At the mention of “sword” Parmenon seems to fear another attempt to punish him.

459. σιωπῆ: by cautioning the slave to secrecy Moschion hopes to insure his telling.

460. ποίει: see on H. 2.

ΠΑΡΜΕΝΩΝ

τί δὲ τὸ πρᾶγμα;

ΜΟΣΧΙΩΝ

εἰ λήψομαι

ιμάντα —

ΠΑΡΜΕΝΩΝ

μηδαμῶς. βαδίζω γάρ.

ΜΟΣΧΙΩΝ

τί ὁῦν

μέλλεις;

πρόσεισι νῦν ὁ πατήρ. δεήσεται

Exit Parmenon into the house.

οὗτος καταμένειν μούνθαδί. δεήσεται [320]

ἄλλως — μέχρι τινός. δεῖ γάρ. εἴθ', ὅταν δοκῇ,

465 πείσθήσομά αὐτῷ. πιθανὸν εἶναι δεῖ μόνον —

οὐ, μὰ τὸν Διόνυσον, οὐ δύναμαι ποέειν ἔγω.

τοῦτ' ἔστιν. ἐψόφηκε προῖὼν τὴν θύραν.

Parmenon, not Demeas, comes out of the house, and without the cloak
and sword.

Sc. 3. MOSCHION, PARMENON

ΠΑΡΜΕΝΩΝ

νότερίζειν μοι δοκεῖς σὺ παντελῶς τῶν ἔνθαδε

[325]

461. ιμάντα: see on v. 109.

462. πρόσεισι: Moschion is confident that Demeas, on hearing of his demand for cloak and sword, will guess his intention to go to the wars and will hasten from the house in order to beg him to stay.

463. μούνθαδί: the comic poets are bold in the use of crasis. The diphthong *ou* suffers crasis before *e* most frequently in *ou* and *θou*.465 f. πείσθησομα: *I'll yield to his entreaties.* — πιθανόν: cf. P. 879. He must play his part plausibly, like Dicaeopolis in Aristoph. Ach. 416.

"I've only got to be convincing — the very thing, by George, that *I* can't do!" Moschion's lack of confidence in his ability to carry out his program foreshadows the outcome. — The initial anapaest (*οὐ, μὰ τὸν*) contained in three words is unusual, in that the two short syllables are separated by a grammatical pause. Three anapaests in an iambic line occur only here in Menander.

467. τοῦτ' ἔστιν: see on *τοῦτ' θύν* v.

381. — ἐψόφηκε: see on E. 660.

468 f. While in the house Parmenon sees that the preparations for the wedding are going on as if nothing had

πραγμάτων, εἰδὼς δ' ἀκριβῶς οὐδὲν οὐδ' ἀκηκοὼς
470 διὰ κενῆς σαντὸν ταράττεις, ἐῑ πιέζων τοῦτον ἔχεις.

ΜΟΣΧΙΩΝ

οὐ φέρεις —;

ΠΑΡΜΕΝΩΝ

πόσουσί γάρ σοι τοὺς γάμους· κεράννυται,
τύμπανότ, ἀνάπτεται τε τύμπανός Ηφαίστου βίᾳ.

ΜΟΣΧΙΩΝ

οὗτος, οὐ φέρεις —;

ΠΑΡΜΕΝΩΝ

σὲ γάρ τοι περιμένουσ' οὗτοι πάλαι. [330]

ΜΟΣΧΙΩΝ

ἐμέ; τί ἐμέ;

ΠΑΡΜΕΝΩΝ

τὴν παῖδα —

ΜΟΣΧΙΩΝ

μέλλεις;

ΠΑΡΜΕΝΩΝ

εὐτυχεῖς· οὐδὲν κακόν

475 ἔστι σοι· θάρρει. τί βούλει;

happened. Thinking that the storm has blown over and that Moschion, unaware of this fact, is intending to go to the wars on account of his father's displeasure, he tries to induce his young master to change his purpose.—
νότερίζειν: cf. Isoc. 3. 19 *νότερίζουσι τῶν πραγμάτων*.—The change to trochaic rhythms gives intimation of an emotional scene; see on P. 147.

470. διὰ κενῆς: cf. v. 403.—εἰ πιέζεις: if you keep insisting on this. For this use of the vb. cf. Plat. Legg. 965 D τοῦτο . . . οἴδηπερ σφόδρα πιέσατες μὴ ἀνώμεν, πρὶν ἀν Ικανῶς εἰπωμεν, Plut. Mor. 31ε βέλτιον δὲ ταῦτα

τοῦς γραμματικοῦς παρέντες ἔκεινα μᾶλλον πιέζειν.

471f. κεράννυται: sc. οἶνος (see Crit. App.).—τύμπανόται: sc. ἡ λιβανωτός. But the vb. is used abs., cf. v. 397. The mock-tragic tone of this verse, in imitation of messenger-speeches in tragedy (see ἔξαγγελλε below), is obvious, cf. Aristoph. Plut. 661 καθωσιώθη πέλαρος Ηφαίστου φλογί with Eur. I.A. 1602 κατηνθρακώθη θῦμ' ἐν Ηφαίστου φλογί, Plaut. Men. 330 dum ergo haec appono ad Volcani violentiam (Leo).

474. τὴν παῖδα: he was about to say κομίζουσιν ηδη ἐκ τῆς πατρός αἰκλας,

ἀπιέναι, — τοιτὶ γὰρ ἄρτι παρέλιπον, — τί δεῖ ποεῖν;
 εἰκότως οὐκ ἀν ποήσαι τοῦτ', ἐὰν δέ — πάντα γὰρ [340]
 γίγνεται — γέλοιος ἔσομαι, νὴ Δί', ἀνακάμπτων πάλιν.

* * * * *

From one of the last scenes in the play we have the quoted trimeter:

ΝΙΚΗΡΑΤΟΣ

φέρε τὴν λιβανωτόν· σὺ δ' ἔπιθες τὸ πῦρ, Τρύφη. 437 Κ.
 * * * * *

In the end Moschion is of course completely reconciled with his adoptive father. It is probable that Chrysis the Samian girl is discovered to be an Athenian woman of good family; and that the play closes with a double wedding—Demeas and Chrysis, Moschion and Plangon.

only from the Septuagint 2 Macc. 5. 17, but cf. *ἀποσκύδματειν* Hom. Il. 24. 65, *ἀποσκύζειν*, *ἀποστυγεῖν*, and the like.

482. παρέλιπον: *left out of my calculations.* Moschion begins to realize that his scheme is ill advised: he himself is not a good actor (v. 465) and Demeas' good nature is not to be counted upon. It probably turns out in the sequel that Demeas laughs at Moschion's

weak attempt to play the hero and leads him into the house to be married.

Fr. 437. See on v. 407. The offering of incense was burnt at the hearth before the wedding, cf. Plaut. Aul. 385 *nunc tusculum emi hoc et coronas floreas. haec imponentur in foco nostro Lari, ut fortunatas faciat gnatae nuptias.*

CRITICAL APPENDIX AND BIBLIOGRAPHY

EXPLANATORY NOTE

The editor has attempted in this Appendix to report every deviation from the MS. which he has adopted in the text; in passages that are corrupt or imperfectly preserved, to indicate what basis we have for the reconstruction of the text (i.e. the letters reported by the first editor or by Körte, and the extent of the lacunae); to assign credit to editors and critics for their decipherment of the text, or for such supplements of lost portions as have been adopted in this edition or as seem worthy of record; to report such indications of the speakers as are written in the MS. and to record all deviations from the MS. in assuming a change of speaker (i.e. the disregarding of the presence or absence of double-point and paragraphus); and to record errors and peculiarities of the MS. in matters of orthography, elision, and the like.

A general reference is here made to the Bibliography for the articles and editions in which have appeared the contributions of the scholars here mentioned. In crediting conjectures to their authors no attempt has been made to pass upon the claims to priority of members of the group of scholars whose contributions appeared in the months immediately following the publication of the *Princeps*. To the first editor, M. Lefebvre, all subsequent editors are indebted for the correction of many small errors and the filling of innumerable small gaps in the text which it is not practicable to mention separately, as well as for the many corrections and supplements of greater importance which are specifically accredited to him.

The lemma, when not printed, is the portion of the text that is inclosed in half-brackets []; when printed it is followed by the square bracket], and when given with accents and breathings is the reading adopted in the text; when given without these it is the reported reading of the MS. which furnishes the basis for restoration or correction. Letters in the lemma inclosed in parentheses () are alternative readings of the preceding dotted (i.e. obscure) letters. Parentheses are used outside the lemma for suggestions of the scholar named which have been incorporated in a supplement proposed by a subsequent editor, for alternative suggestions of an editor, and for such indications of a change of speaker as are ignored by the editor or editors previously mentioned. The dash — before a reading or supplement indicates that the latter is incomplete at the beginning; in the middle, that a change of speaker is assumed; at the end it is a mark of punctuation. The several notes on a verse are separated by //.

CRITICAL APPENDIX

HERO

TITLE: Between the remains of the first letter of the title (which Körte thinks may have been H, Ricci P) and E, the first preserved letter of the author's name, there is space for nine ordinary letters. ΗΡΩΣ may be supplied on the supposition that the initial letters of each word occupied the space of two ordinary letters and that the words were separated by a double space.

HYPOTHESIS: 1 αρρεντεκουσαπαρθενο σθηλυνθ' αμα] corr. Wil.

2 επιτροφω] corr. Kör., Leo, Weil, Wil.

TEXT: 1 In l. marg. ΓΕΤ]

6 οιμμοι] corr. Lef. // σύ. Kör., σύ; Lef., σύ, Rob. // In r. marg. ΓΕΤ]

8 12 lett. τ. ντ' Lef., 9 lett. ειτι. ντ'] suppl. Kör., νῦν σ' ἐκφοβεῖ τι Sud.

9 15 lett.] suppl. E.C., σψζειν γε μηδ' ἔχειν (—μηδ' ἔχειν Leo) Rob., σψζειν ὑπέρ σου, μὴ Rich., ἔως ἀν εῦ θῆς τὰ κατὰ σαυτὸν Leeu., τούτοις τὰ κατὰ Wil., μοχθηρέ, πρίν γε σχεῖν Sud.

10 15 lett.] suppl. E.C., καλῶς γάρ οἰσθας ὡς Leeu., δταν καλῶς θῆς; ὡς Wil.

11 15 lett. ρ...:] suppl. E.C., νῦν μοι σεαυτὸν δὸς Leeu., δρῶν στέ γ' ὡδ' οἰκτρὸν Rob. // In r. marg. ΔΑ]

12 16 lett. επλεγμαι] ληρεῖς Crois., Leeu., Leo, κακῷ γάρ E.C., ἐμπέπλεγμαι Crois., δέλπτῳ δ' ἐμπέπλεγμαι Crois., ἀμάχῳ γε συμπέπλεγμαι Leo, βαρυτάτῳ δ' ἐμπέπλεγμαι Leeu., ἐτέρῳ γε συμπτ- (w. ληρεῖς) Wil.

13 16 lett.] suppl. E.C., ἀρ' οὐ φίλῳ λέγους δύν; Δα. ἐφθαρμαι Leo, so (w. εἰτ' for ἀρ') Rob., νόσῳ γάρ οἴᾳ πάνυ διέφθαρμαι Crois.

14 14 lett.] suppl. E.C., νοσοῦντι μέρτοι Crois., μὴ δῆτα· σαντῷ Leo, giving the whole v. to Geta, σὺ δ' οὖν τὸ κατ' ἐμὲ Leeu., Γε. πῶς γάρ, κατάρατε; Kör. // τῶν add. Hense, Leo, καταρῶ μοι Rich.

15 16 lett.] Δα. (continuing) βελτιστ', ἐρῶντι. Γε. τι Leeu., Δα. (continuing) ἔρως μ' ἐβλαψε. Γε. τι Crois. (no indication preserved in MS. of change of speaker within the v.), Δα. ἐρῶ. Γε. κακόδαιμον, τι Leo (no indication in MS. of change of speaker after θεῶν) // In r. marg. ΔΑ]

16 Suppl. Lef. from fr. adesp. 444

17 παρέχει. Lef., παρέχει; Leeu.

18 In l. marg. ΔΑ]

20 In l. marg. ΓΕΤ]

22 Punct. Leo

25 In r. marg. ΔΑ]

27 ἡμῖν] ὡμῖν Leo // In r. marg. ΔΑ]

30 Punct. Wil. // In r. marg. ΓΕΤ]

31 οὐκατ] οὐκ ἀτ- Lef., οὐκέτ' Wil.

36 In r. marg. ΓΕΤ]

37 In l. marg. ΔΑ].

38 θρια Lef., ερια Kör.] θρια Ell., Head., Wil., confirmed by Kör. // Wil. gives the whole v. to Davus (τε: παιδίσκη: MS.) // In r. marg. Δ.]

39 In r. marg. Δ.]

43 Crois.

44 τὸν ἀδελφὸν Lef. // Γε. πῶς ἀρ' ει E.C., Γε. λαμπρὸς εἰ Wil., αὐτίκα Lef.,

νῦν, Γέτα Sud., Γοργίλαν Rob., ἀλλὰ νῦν Leeu., all continuing to Dav. A change of speaker in or at end of v. indicated in MS. by paragraphus

45 τελεμέρος Lef., τελογρος (for τηλούρος) Kör., τιλαμπρος Ric.] πενθηρός E.C., Δα. τί λαμπρός; Ric., Δα. τί, λέμφος; Sud., Γε. τί; χαλεπός; Rob. // Δα. ἀποδημεῖ E.C., Γε. (continuing) ἀποδημεῖ Lef. (no indication of change of speaker preserved in MS.) // τρίμηνος ἐπί τινα Sud., τρίμηνον ἐπί τινα Sud., Wil., τριταῖος ἐπί τινα Crön., Leo

46 ιδίαν εἰς Λῆμνον Crön., Leeu., Leo // ἥκοι γ' ἀσφαλῶς E.C., οὐμὸς δεσπότης Rob., ἀποπλεύσας Λάχης Kör., Wil.

47 E.C., υ— υ ἐλπίδος Leo, ἔτ' ἐλπίδος μόνον Wil.

48 χρηστον Lef., χρηστοσ Kör.] suppl. E.C., χρηστὸν δεσπότην ἔχω υ— Lef., this and πάνυ οι χρηστὸς δεσπότης οὐμὸς πάνυ Rob., χρηστὸς εἰ σύ. Δα. τῆς τ' ἀποδηματος Wil.

49 E.C., καλῶς Lef.

50 φρονεισ· εγωγαρκλ] suppl. E.C.

51 αλισνητογ. σ. Lef., αλισνητοντο Kör.] ἀλισ νὴ τὸν Crön., Leo, Wil., confirmed by Kör. // Ποσειδῶ Crön., Leo, Wil. // τοῖς θεοῖς E.C.

Fr. 345 Assigned to Hero by Legr., Leo

52, 53 Suppl. E.C. to show the probable connection with this context of fr. 345

ZEN. 5.60 Assigned to Hero by E.C., adding κακῶν

Fr. 209 τῶν add. Grotius

Fr. 210 δεδει] δει del. Bentley

Fr. 211 τατοιαντα] τα del. Hirschig

Fr. 213 πεφαρμάκευσαι and ἐπεφαρμάκευσος MSS. of Phot. and Suid.

Fr. O Assigned to Hero by Lef.

O¹ 1 τη. γη Lef., τη..ιω Kör.] ἔτη στιν Kör. // μὲν οὖν σαφῶς E.C., μέμημ' ἔγω Wil.

2, 3 E.C., τὸ πρᾶγμα τοῦτ' Kör.

4 ὁν οὐ πως Kör., σῶν σ' θπως Rob.

O² 1 Εχει] ταντης E.C., ἔπεισ^o Rob., ἔπεισεν Crois. // διαω] corr. Lef. // μ' ἔτι E.C., με· τί Lef.

2 E.C., οὐτως σύ γ' οὖν Crois., σιγῶσα γοῦν Rob.

3 E.C., να· τοῦτο δὴ πράξαι Crois., σοι ταῦθ' ὀμολογῆσαι Rob.

4 13 lett., the last being i] suppl. E.C., χρὴ ταῦτ' ἐνεγκεῖν Rob.

5 ἐλέσον (Crois.) δηγε τὸν Rob.

Fr. 215 δὲ add. Mein.

EPITREPONTES

Fr. 600 Assigned to Epitr. by Crois., Leeu., Leo, Wil., formerly incorporated in M² by E.C. (see Crit. Ap. on v. 366) // τὴν add. Leo, Wil., ἀρ' Sud.

1, 2 Distribution of speakers Crois., Δα. φεύγεισ.... Συρ. συκοφαντεῖσ.... Δα. οὐ δεῖ.... Συρ. ἐπιτρεπτέον.... Lef. Arn., Bod.-Maz., Kör., Leo make the same distribution in v. 1, but Arn., Bod.-Maz. continue οὐ δεῖ.... σ' to Davus (δυστυχῆς: MS.), and Kör., Leo

continue ἐπιτρεπτέον.... τούτων to Syriscus (μὴ σ': MS.)

3 κρινώμεθα given to Davus by Crois., βούλομαι· MS.

5 πάσχω; E.C.

6 In r. marg. ΔΑ]

10 ειδε] corr. Crön., Ell., Head., Herw., Wil.

13 εστι] corr. Arn., Ell., Leeu., Nic.

15 Lef.

18 πρόνοιαν· Arn.

19 In r. marg. ΔΑΟ]

21 ΣΤΡ over πάντως]

22 κωλυονμε] με del. Lef., με κωλύον
Eitr.

23 In l. marg. .A]

24 πραχθεντ']

29, 30, 31, 33, 34, 35 Initial letters
(one or two) suppl. Lef.

30 In r. marg. ΔΑΟ]

32 Arn., Crön., Head., Herw., Wil.

35 βουλήν δ'] βουλᾶς in MSS. fr. 733
// γινεται]

39 ήν.] ὡν Leeu.

41 εκπρισσω] corr. Arn., Head.,
Leeu., Maz., Nic. So Lef., p. 97

44 Punct. Lef., "τι γάρ ἐγώ περιεργός
εἰμι" Leeu., "τι γάρ," ἐγώ, "περιεργός
εἰμι" Rob.

47 εδειτ'] corr. Lef.

52 Lef.

53 In l. marg. ΣΜΙΚ] // συρισκ':ο
λην] σὺν ταῦτ'; — εὐταθ'. E.C., Σύρισκ'; —
ἔγωγ' Hense., Leeu., Σύρισκ'; — ἐπέννυ
Goldschmidt, Σύρισχ'; — οὔτως Crois.,
σύγ'; — ἐδεύμην Bod.-Maz., Δα. (contin-
uing) ἐδέον, Σύρισκ'; Stef. (παιδιλον: MS.)

57 f. ἀπηλλάγη. μετὰ Arn., Bod.

67 Crois., ἔλαβεν ἀν Head., Leo,
Maz., Rich., Wil.

68 σύ γε Maz., γε σὺ Lef., τότε Leeu.,
Leo, δώρως Ell., Wil.

70 Lef., ἐγώ Ell.

72 Lef.

76 In r. marg. ΣΤΡ] // Συρ. εἰρηκεν;
Σμ. οὐκ . . . εἰρηκεν Legr., Wil., Σμ. εἰ-
ρηκεν. οὐκ . . . εἰρηκεν Lef. (λέγον: and
εἰρηκεν: οὐκ MS.)

82 ποιμήν] ποιμήν δὲ Crois., Rob.

85 . . . οὐ Lef., . . πα . . . οὐ Kör.]
Arn., Bod., Eitr., Kör., Sud., νυν λέ-
γον Lef.

85-86 Punct. Bod., Wil.

92 ατι] corr. Crois., Rich., ἀπτα
Leeu., δ τι Lef., Bod.-Maz., Rob.

94 εκτριφη] corr. Lef.

98 τοῦτ'] corr. Hense, Leo, Wil.
// λεγων] corr. Hense, Kör., Leo,
Maz., Wil., τοῦτ' ήν. and λέγων ήκω
Arn., Rich.

99 οὐχ] // σ' add. Sud., γ' Lef.

101, 103, 105, 107, 108, 110 Initial
letters (one to three) suppl. Lef.

100 f. Punct. Lef., κοινός Ἐρμῆς;
μηδὲ ήν. εὐρισχ'; δπου . . . ἀδικούμενον
οὐχ Leo

102 οὐχ suppl. Lef. after Hephaes-
tion (fr. 180 K.)

103 οὐτοσι Lef.

104 . . . γσ Lef., . . . ωσ Kör.] suppl.
Head., δντως Sud.

106 . . . σ Lef., . . . ασ Kör.] suppl.
Heidel, ἐμβάς Kör., φξας Leo // ποεῖν]
ποεῖν MSS. schol. Hom. Od. 2. 10 (fr.
722 K.)

107 λέοντας] λέγοντας MSS. fr. 722,
corr. Buttmann // τρέχειν ἐν Legr., Leo,
τρέχειν, ἐν Crois.

108 Punct. Leeu., Legr., Leo, Maz.

109 . . . ν Lef., . . αι Kör.] suppl. Arn.,
Kör., νῦν Lef.

115 καταντούς] corr. Lef.

116 οι τρτ'] οι πριν MSS. Cass. Dio
60. 29 (fr. 488 K.)

117 εἰδεκέν] corr. Bod.-Maz., ει δέ γε
Lef. // ἐκείν, ἀ Δάος, Herw.

118 αντα] corr. Crön., Hense, Herw.,
Wil., αντφ γ' Leo

120 η] οι Lef. after MSS. fr. 181 K.

121 Lef.

122 τὴν αὐτοῦ δὲ E.C., Sud., τὴν δὲ
τοῦδε Arn., νῦν, αὐτοῦ δὲ Lef. (so Wil.,
changing τῆς to τὴν), τοῦ βίου δὲ Rich.

123 Punct. Lef., τηρεῖν πρὸ πολλοῦ,
Bod.

129 φησιν] corr. Crön., Head., Leo

131 έστι δίκαιον] ἐσ τὸ δίκαιον Leo,
έστι δίκαιον Sud.

131-134 Punct. Schmidt, δίκαιον, ει
τι . . . λαβεῖν, τν' . . . πάλιν, ει . . . τύχη.

Nic., Wil., so (but w. δίκαιον) Lef., Crois.

132 πρὸς ἄγρεις Bod., Wil., προσῆγρεις Lef., προσῆγρεις Nic., πρὸς ἄγρειν (?) Leeu., E.C.

137 Δα. καλῶς. τὸ παιδίον δ'; Crois., Συ. καλῶς. τὸ παιδίον δ'; Eitr., καλῶς. (continuing to Smicrines) Δα. τὸ παιδίον δ'; Wil. (γινόσκω: MS.)

138 Δι', ἔγώ Maz., Δια, σοῦ Lef.

139 δέ καὶ Arn., Crön., Ell., Head., Hense, Herw., Leo, Maz., Wil., δέ οἱ Crois.

140 ταδικεῖν] = τῷ ἀδικεῖν Arn., Head., Hense, Wil., τάδ' ἀδικεῖν Bod.-Maz.

141 γενοιτ] corr. Lef., "fort. exicit interiectio" Sud. // κροτίς Lef.

142 σωτῆρ'. ἀπανθ' Arn., σωτῆρα πάντα Lef. // μόνος Arn., ἔγώ Lef.

143 ἡ Lef., εὐ Kör.] ἔχει Head., Wil., ἀγει Head., Leo

144 Lef.

145 ταχύ Bod.-Maz., Leeu., Leo, τοδὶ Lef. // Συ. φέρε ταχύ Rob., Σμ. φέρε τοδὶ Lef.

146 λ Lef., χ Ric.] χάλα Kör., ἀνε Arn., λαβὲ Lef.

146-154 Distribution of speakers: Συ. τὴν πήραν . . . ἀποδῷ. Δα. τι . . . τούτῳ Leeu. followed by Rob., Crois., Kör., Sud. (περιφέρεις γάρ: MS.), Σμ. τὴν πήραν . . . Δα. βραχὸν τούτῳ Lef. followed by Bod.-Maz. (ἀποδῷ: MS.), Συ. τὴν πήραν . . . Δα. βραχὸν τούτῳ Wil., Σμ. τὴν πήραν . . . Συ. βραχὸν . . . ἀποδῷ. Δα. τι . . . τούτῳ; Leo // 149 f. Σμ. δέσ ποτ', ἐργαστήριον. Δα. αἰσχρά γ' ἡ πέπονθα Leo, Maz. (ἐργαστήριον: MS.), Συ. δέσ . . . κέκραγ' "ἡ πέπονθα" Lef., Συ. δέσ ποτ', . . . Δα. αἰσχρά γ' ἡ πέπονθα Kör., Wil. (w. γε for γ' ἡ), followed by Leeu., Rob., Crois., Sud. // 150 ff. Σμ. πάντ' ἔχει; Kör., Wil.

followed by Leeu., Rob., Crois., Sud., Δα. πάντ' ἔχει. Lef., Συ. πάντ' ἔχει; Leo, Maz. // Συ. οἷμα γε δῆ. Σμ. ἀγει μή τι . . . ἡλίσκετ' Rob. (no indication in MS. of change of speaker after δῆ), Σμ. οἷμα . . . ἡλίσκετ' Lef. followed by Leo, Bod.-Maz., Συ. οἷμα . . . ἡλίσκετ' Wil. followed by Crois., Kör., Sud., Συ. οἷμα . . . πάντας Kör., Leeu. (ἡλίσκετ', paragraphus below, Συρ. in marg., MS.) // 152 ff. Συ. οὐκ ἀν . . . πάντας Lef. followed by Leo, Rob. (w. πάντα), Bod.-Maz., Δα. οὐκ ἀν . . . Συ. ἀλλ' εὐτύχει . . . πάντας Wil. (no indication in MS. of change of speaker after φύμην), Σμ. οὐκ ἀν . . . Συ. ἀλλ' εὐτύχει . . . πάντας Crois.

147 Lef.

148 ἀποδῷ Leo, ἀποδῶ Lef.

149 ποτε]

150 . . . χραγ' αἱ Lef., . . . σχραγ' αἱ Kör.] suppl. Arn., Bod., Crön., Ell., Head., Kör., Leo, αἰσχρά γε Wil., κέ(κ)ραγ' "ἡ πέπονθα" Lef.

151 Lef., ἀγει, μή Rob.

152 Punct. Lef., ωὶς ἡλίσκετ'! Leeu., ἡλίσκετ'; Rob. // In r. marg. ΣΤΡ]

153 Arn., Herw., Kör., τοωντὸν γ' Lef.

154 πάντας] πάντα Rob. // ἀδικοῦ πράγματος, Lef., οὐν ἀδικώτατος; Crois., ἀδικώτερον πάθος, Wil.

155 Ἡράκλεις. E.C., γέγονε Wil. // δεινή γ' ἡ κροτίς Lef.

156 In l. marg. ΣΤΡ] // ἡσθας. Arn., Bod.-Maz., Head., Hense, Leo, Leeu., ἡσθα σ' Crois. // Δα. ὡ ποτῆρ' Hense, Leeu., Leo. No indication in MS. of change of speaker after ἡσθας, but paragraphus below the line // . . . υρυ Lef., υτ . . . υρυ Kör.] δπως σὺ υρυ Crois.

157 E.C., αὐτὸς δασφαλῶι ἡ δεῖ Hense, αὐτὰ Ell., Leo, Nic., Wil., αὐτά· καὶ γάρ

οὖν ἔγώ Crois., αὖθ', έως δὲ ἐκτραφῆ Arn.,
αὐτὰ πάντ' (Wil.) ἀκήρατα. Kör.

158 Lef.

159 γυνῆ] γύναι Lef., γυνή Arn.

160, 161 Punct. Lef., εἰσφέρε Χαρέ-
στρατον. νῦν Arn., Hous., Legr.

164 ἀπαριθμῆσαι (but w. δέ for μοι in
163) Leeu., ἀπαριθμῆσαι Lef. // καθεύ']

165 Γυν. βάλλε... προκόλπιον By-
ington (no indication in MS. of change
of speaker after τινά)

170 In l. marg. ON] // ταυτ']

173 ἔστιν Lef. // ποιησασ]

174 ἀγε Kör., φέρε Wil. // αὐτὸς Lef.,
οὗτος Head., Wil.

175 Lef. // ὁ ποῖος; Head., Leeu.,
ὅποιος Lef.

176-179 Lef.

178 'Ον. τὸν... ἔχεις Lef. (no in-
dication in MS. of change of speaker
after ἀθλεί)

180π. σωσαι Lef.,τροσωσαι
Kör.] suppl. Kör., ολον ἀποσῶσαι Lef.

181 ...λος Lef., ...δος Kör.] παιδός
Wil.

182 Suppl. Lef. // προσπατέσις ἐμοί;
Rich., continuing to Syriscus (φημι: MS.), 'Ον. προσπατέσις ἐμοί; Arn., 'Ον.
προσπατέσις ἐμοί. Lef.

185 ...θνφεμην Lef., ..κ. θνμεμην
Kör.] τι καθφεμην Arn., Ell., con-
firmed by Kör., ποθ' ὑφεμην Lef.

186 κ. θεναπ.. διου] suppl. Lef.

187 Punct. Leeu.

188 Lef.

190 Lef.

192 δ....μι... παρεχω Lef., δ.σ...
ω... παρεχω Kör.] suppl. punct. Leeu.
(αὐτῷ: ?, σῶν:, and paragraphus MS.),
δὸς αὐτὸν ίνα παρέχω σῶν Crois., δὸς αὐτῷ
ίν' εὖ παρέχω σῶν Head., δὸς αὐτῷ ίνα
παρέχω σῶν Kör., δὸς αὐτὸν, ως (ορ καὶ)
παρέχω σῶν Wil., δὸς πάλιν, ίνα παρέχω
σῶν Leo, δὸς ίνα σῶν αὐτὸν παρέχω White

193 Crois.

197 f. καταμενῶ, αὔριον E.C., κατα-
μενῶ. αὔριον Leo, καταμενῶ αὔριον. Lef.

201 τούτῃ τούτου Crois.

202 In l. marg. ON]

204, 207 Lef.

208 μελ(δη)με δὴ Arn., Hense, Leeu.,
Leo, μέλη Lef. // διαλλαγεῖς Arn., Head.,
Hense, Leeu., Leo, Wil., διαλλαγὴν Lef.

209 Lef., τ' αὐτὰ καὶ Wil.

210 δ' ἔχει E.C. (ἔχει Eitr.), δὲ πρὶν
Crois., δ' ἔχοι. Leo, δέ τοι Leeu., ποῶν
Wil., νοῶ Arn.

211 κυκάν κατοι γέμοι E.C., κυκάν
πειράσομαι Crois., οὐ βούλομαι Leo, φυλά-
ζομαι Wil. (Kör. declares φ impossible),
ἀφέζομαι Hense, δέδοκι', ἐνειλ Sud.

212 μ... Kör.] μέγα Wil., γέμοι
Crois., πολύ Arn., Ell., Leo

213 In l. marg. ABP] // εαγεμ' Lef.,
εατεμ' Kör.] ἐτέτε μ' Wil., confirmed by
Kör. // μοι is written above μηκακα]

214 ἀθλ..] ἀθλία Leeu., ἀθλίαν Lef.

215 ...ρασ. Lef., ερασθα Kör.] ἐράσθαι
Arn., confirmed by Kör. // προσεδήκων
E.C., γάρ ἐδόκουν Arn., μὲν ἐδόκουν Sud.

B³ joins B² without a break, as was
seen by Arn., Legr., Leeu.

216 μέτι] μέ τι Lef.

218 αὐτὸν Herw., αὐτὸν Lef.

219 ἀρτίως; ἀτοποι Ell., Leeu., Lef.
(in trans.) // Lef. gives τάλας... κάθημαι
v. 224 to Habrotonon (:τάλας: MS.). //
In r. marg. ABP]

223 Crois.

225 Arn., Leo, Wil.

226 Suppl. punct. Arn., Wil., ξυδον
ἔστιν, ὥγαθέ; Lef.

227 η Arn., Leo, Wil., η Lef. //
ποτέ.] ποτ' η Sud.

228 τουτονε, οι written above]

234 ταυροπωλοις]

239 ανδεικνυ.. ἀντι] corr. Crois.,
Wil.

242, 243, 244, 247, 248, 250 Two initial letters in each v. suppl. Lef.

244 *ταῦτα δη* Kör.] *ταῦτα* Lef., δη Kör. // Lef. assumes : at end of v. // In r. marg. ABP Ric., Ο Kör.]

245, 246 ... φ and ... ι Kör.] suppl. Wil.

249 ...] ω̄ Rob., ρᾱ, Lef. // Ον. καὶ ... δεσπότου. Lef. (no indication in MS. of change of speaker after τάλαν)

251 ᾱ E.C., ᾱ Lef., ἀ̄ Wil. // εῑ'] εῑ' Lef., εῑ', (?) E.C.

252 μέρει; E.C., μέρει Lef.

253 Arn., Leo, Wil. give δη̄per ... ol̄dēr. to Onesimus, Lef. to Syriscus

254 Leeu. gives τὴν ... ol̄dēr; to Habronon (no indication in MS. of change of speaker after λέγω)

256 δηλαδὴ εἰ̄s Leeu., δηλαδὴ. εἰ̄s Lef. // In r. marg. ABP]

258 ενε̄. ᾱ ... ν Kör.] ἐνέπεσε Ell., Leeu., Leo, Nic., κάμων Arn., Ell., Head., Leo, Wil., ἐνέδραμ'. οὐποτ' ἐμοῦ Lef., ἐνέπεσεν οὐποτ' ἐμοῦ (del. γάρ) Kör.

259 τονούντου]

260 ταυροπο. αισῑ? Kör.] Ταυτολούς· παισιν E.C., Kör., Schmidt

261 αυτη̄θ'. νεπαιξιν Kör.] αὐτή θ' ὁμοῦ συνέπαιξιν Head., Leeu., αὐτη and συνέπαιξιν E.C.

262 Punct. Head., Leo, (οὐπω γάρ) Lef. // Wil. gives καὶ μάλα to Onesimus (· καὶ μάλα MS.)

263 ταῑδη η̄τη̄] corr. Arn., Kör., Leo, ταῑδα γ' η̄τῑ Head., Hense, Wil., ταῑδα δη̄ τῑs Crois., Rich.

268 αὐτή E.C., αὐτή Lef., Crois., Rob., αὐτη Arn. // In r. marg. ON]

273 απολωλεκ. ῑ Kör.] ἀπολωλεκῑ' Ell., Head., Wil., confirmed by Kör.

276 συνεχη̄σ] corr. Lef.

278 Head., Leeu., Leo, Nic., ἀλευθέρα, ταῑδε̄s Lef.

279 τοσυμ... w. γε written above

(i.e. τὸ συμβάν corrected to τὸ γεγοός) suppl. Head., Hense, Leeu., Leo

280 εστ'] corr. Arn., Ell., Head., Leo, Nic., Wil.

281 εμοιουνγ. ε̄λ Lef., εμογ(i)συνη̄. ρ. α Kör.] suppl. Leo, ἐμοῦ and κράτει Kör., ἐμοῦ and δρα Rob., ἐμοῦ σύμπραττε νῦ Wil., μοι — Αβ. σὸν νῦ δρα · Sud.

282 Lef.

283 Kör.

284, 285 Lef.

287 Punct. Crois., ἀπέβαλεν ἔτερος; Leeu., ἀπέβαλεν; ἔτερος Lef., ἀπέβαλεν; ἔτερος Rob. // τοις εἰ̄s] τοις η̄ εἰ̄s Leeu.

292 ἐκείνην· (or ἐκείνην;) and ἔγώ·]

293 Lef. // In r. marg. ON]

294 In r. marg. ABP]

295, 296, 297 Lef.

298 Priscian (fr. 182 K.) gives εἰσειμι πρὸς ἐκείνην λέγεις, δρτι γάρ νοῦ

300 ταυροπωλωιοι]

301 ουαγατορ' Lef.] οδσα, τά τ' Αρι., Wil., confirmed by Kör., οδσα, τακείνη Head., οδσ', ἀ τρ' ἐκείνη γέγονεν Crois.

304 πραγμ' ειθυση̄ξει] corr. E.C., εύθυς μάλ' Leeu., εύθυς μὲν Crois., εύθυς τροθ' Ell., πράγμα γ' Lef., ολδ' εύθυς Rich.

310 οσθ'] ω̄s Arn., Nic., Wil., ω̄s δ' Head.

311 καῑταμοσ] καῑ del. Lef. // σφοδρᾱ] corr. Lef.

312-320 Init. suppl. Lef.

315 In r. marg. ON]

317 .. γῑ η̄δη Lef., η̄στι Head.

322 γινη̄]

326, 327 εμαυτη̄σ — τοντωνσ'] Head., Jensen, Leeu., Nic. del. second σ'

330 ένεκεν; Arn.

332 λάβομι μισθὸν Lef. // Above λαβοῑs ON]

333 συμ...ε...μοι: Lef., συν...ε...εῑσοι: Kör.] Arn., Leeu.

339 ε. εῑ Lef., π. εῑ Kör.] πεῑs Kör., cf. Aristaen. Ep. 2. 1

340 Punct. Crois., τόδ' ἀστικὸν Arn., τοποστικὸν Herw., Nic., Rich., Wil. // ησθεθ' Kör.] corr. Leeu.

350 ἔστι] ἔσται Leeu.

351 κεκτημένην | ταχέως Leeu., κεκτημένην· ταχέως Lef. // κόρη] ἡ κόρη Wright, perhaps correctly

352 Kör.

353 ταντηρι Lef., ταντηρος Kör.] ταντηρος πατήρ (ορ βιβ) E.C., ταντηρη δέ τοι Leeu., ἀφεις Arn., ἔων, Crois.

354 οὐενγγρ.....α. γ Lef., επευχο. α(σ). τ(ι)ε(σ)να. ν (vague) Kör.] suppl. E.C., ολ' ἔτειν αὐτῇ νῦν Crois., ἐπεύχουατ τε νῦν (ολός τ' ἔγιν τὴν νῦν Arn.) Kör., εὖθης κελεύσει νῦν Rob., εἰτ' εὐκόλως δεῖ νῦν Wil. // At end τι Lef., τηγ(i) Kör.] suppl. E.C., τάνθάδε Crois., τὴν σαθράν Arn.

355 μ Lef., δο Kör.] δοκῶ Leeu.

356 Lef.

357 ταδαλλα Lef., τομαλλα Kör.] τὸ μ' ἀλλα Kör., τὸ πολλὰ Arn., Wil. // μ' ἔτι Lef., μέ τι Crois.

358 N joined to T by Arn., Wil., and placed here. // εκτεμεισ] corr. Wil.

359 αλλ' ουτοσι] ἀλλ' ὅδι Byington, Wil., ἀλλ' del. Arn., Wil., ἐμαντοῦ del. Rob. inserting οὐν after ἀλλ'

360 Lef.

361 Herw., confirmed by Kör.

362 πέπνοσαι Wil. // αλ 9 lett. μ] ἀληθεῖς altas Leeu., ἀληθινὰ — Kör., δαπάνας Χαρισίου (?) E.C.

363 Arn., Wil.

364 ἐμαντόν Wil. // τυχὸν τῶσις E.C., ἐμοὶ δοκεῖν Kör., οὐδὲ ιδεῖν αὐτὸν δοκεῖν Wil.

365 προ(ε) —ιμεδει] suppl. E.C., πρότερον Ἀβρότονον τι δρᾶ γνῶναι με δεῖ Wil.

366 ff. M assigned to Epitr. by Wil., to act I by Leo, placed after NT¹ by Rob., confirmed by Ricci, who finds

that M joins NT, ρ in v. 1 of M¹ belonging to the same v. as υ in the last v. of NT¹

367 ἐξηπατήθην E.C.

368 E.C., Rob.

374 αὐτὸν Rob., αὐτὸς Lef.

375 E.C.

376 διαλύσαι E.C., διαλλαγῆναι Rob.

377 ομασταλ] ομοι Rob., τάλας Lef.

378 Lef.

381 Rob.

392 E.C.

393 ουδεισσ. γ... Kör.] suppl. E.C., Schm., οὐδεις, σάφ' ισθι γ', Rob., γένοι' ἀν Wil.

394 αρι. τ...ν Kör.] suppl. Leeu., Leo, ἀριστώσιν Kör.

395 καταπα Lef., καταπολλ... Kör.] κατὰ πολλά (κατὰ πολλά γε Kör.) Rob., καταπόλλιν Leo

396 δ. σκελον—. κ. οσ Lef., δ..σκε δαν.....κ. οσ Kör., δ..σκεδαν.....υκ ρος Ric.] διασκεδᾶτο σ' ἀπρακτος (διεσκέδασμ' ἀπρακτος Crois.) E.C., διασκεδάννυσ' δοκινος Kör., διασκεδάννυσ' δοκινος Leo

397 π 12 lett. μαγείρου.. στυχη Kör.] suppl. E.C., μαγείρου.. τύχη Lef., μαγείρου τις τύχη (τύχη Wil.) Kör., περιδέξιον χρέα μαγείρου τις τύχη Crois.

398 14 lett. εκαλεῖτ'] σώσει σ'. Μαγ. ἀπειλεῖς ἐμέ; E.C., βαλέτ' εἰς μακάριαν Wil., ὑπὸν, ἔτερον μέν, μή με καλεῖτ' Crois.

401 ff. η. αξ] ἀπαξ Kör.

405 νο...σ Lef., ενδόσιος Kör.] -εν ὁ δις Kör.

406 Rob.

408 αραγε Lef., αρατε Kör.] μιαρά γε E.C., ἀρα γε Rob.

409 Kör.

410 Rob., ἀποπέμπειν E.C.

413 Rob.

414 Lef.

415 .μιμασ Lef., σιμμιασ Kör., Ric.]

416 Lef.

418 Kör.

Pet. fr., recto (= Jernstedt's 2a) attributed to Menander by Cobet; assigned to this play and to this position by E.C., recognizing as the speakers Smicrines, Onesimus, and Chaerestratus. The MS. has punctuation and indications of change of speakers in vv. 5 (*έαντόν*: and *paragraphus*), 7 (*έρωτα*: and *paragraphus*), 11 (*δίδωσι* ·), 12 (*πράγματα* ·), 14 (*-ισται*. and *ἡμέρας* ·), 17 (*γλυκύτατε* · and *-ατήρ* ·). In disregarding these signs in vv. 1-15, I have assumed that they were used to mark the speaker's questions and answers to himself, as, in the Cairo MS., in the monologues E. 850 ff., 875 ff., P. 278 ff. Robert, who admits this fragment to the Epitrepontes, regards all punctuation as indicating a change of speaker, the interlocutors of Smicrines being *Έταιροι α'* and *β'*: *Σμ. άνθρωπος . . . έαντόν. Α'. τοῦτ' . . . έρωτα.* *Σμ. τι . . . δίδωσι. Α'. δώδεκα; . . . πράγματα.* *Σμ. δυον εἰς . . . λελγυσταί. Α'. δού . . . ήμέρας.* *Σμ. κατάρα'* (?). *Α'. ἐγώ πεινώντι . . . Β'. — γλυκύταθ'*; *Α'. δ τῆς . . ., Σμ. vv. 19 ff.* Earlier editors, Leeuwen distribute the parts variously, A. *άνθρωπος . . . B. τοῦτ' ἐγώ . . . A. προΐκα . . . δίδωσι. B. δώδεκα . . . A. δλλ' εἰς διατροφὴν . . . B. Χαρίσιος σε προσμένει. Γ. χαῖρ' . . . B. δ τῆς νύμφης . . . Γ. τι οὖν παθών ωις . . . B. ψάλτριαν . . . Κόρ.*

1 πινει δὲ τιμιώτατον | *άνθρωπος* (*άνθρωπος Cob.*) E.C. // *έκπλήγτομαι Cob.*

2 *εγωγενεπέρτου*] *έγωγ'* · ὑπέρ δὲ τοῦ Wil., *έγώ* · περὶ δὲ τοῦ μὴ Cob., *έγωγ'* · ὑπέρ τοῦ μὴ Gomp. // *μεθυσκεθ'*] corr. Tisch.

3 *ἀπιστια*] *ἀπιστίᾳ Cob., ἀπληστίᾳ Wil.*

4 *τοῦ δύοι*] *suppl. Wil.*

5 f. *τοῦτ' ἐγώ Cob., τοῦτ' έτι Leeu.* // *τοῦτ' ἐγώ προσέμενον* · (*τοῦτο* referring

forward) Hiller // *δίαστι*] *διασκεδά Cob., διασπαθή E.C.*

7 *τὸν έρωτα*] *τὰ πατρών* (?) E.C. // "τι . . . τοῦτο;" White, *τι . . . πάλιν*; Wil., Rob. // *οιμψέται Wil., οιμψέομαι Cob., οιμψέτα Kör.*

8, 9 Cob.

11 *δίδωσι*, δώδεκα (continuing to Smic.) E.C., B. δώδεκα; Wil.

12 *τακ..βωσ]* *έπιστατ' Cob., πέπιστ' Leeu., λελγυστ' Wil., ἀκριβῶς Cob.*

13 *σδια..ροφην]* *τι δ' Jern., εἰς διατροφὴν Cob., δυον εἰς διατροφὴν Rob., εἰ πρὸς (καὶ πρὸς Hiller) Gomp., δλλ' εἰς διατροφὴν Kör. // ημερων Tisch., ημερω. E.C. photog.] ημερων E.C., ημερων Jern., ημέρας Gomp., ημέραν Leeu.*

14 *λελ...ισται]* *ἀρκεῖν λελγυσται (λελγυσται Cob.) E.C., ἑκατὸν λελγυσται Rob., πέντον λελγυσται Gomp., πλαν λελγυσται Leeu., χρέας νενθυσται Kock, πᾶς τις λελγυσται Wil.*

15 *ντ..γω Tisch., . . . ντ. εω E.C. photog., . . . ντιτω Kör.] τελεῖν πλέω (τελεῖν; τι ἐγώ Gomp.) E.C., κατάρα'* (?) — *ἐγώ Rob., ίκανόν τι τῷ Wil., ἀρκεῖν. Kock // τιτιτισ . . . ποτε Jern., τιτιτισ . . . σποτε E.C., τιτιτη . . . σποτε Kör.] πεινώντι Gomp., τις (del. τι) E.C., λόγος Gildersleeve, νόμος E.C.*

16 *οσσ. Ι' Ον. δρώ τιν' θς σε E.C., τι, λερσύλε; Leeu., Χαρίσιος σε Kör. // χαῖρο Tisch., χαῖρε (or ο, certainly not ω) . . . (.) E.C. photog.] Χαρέστρατε E.C., πρόσομεν' εἰς χαῖρεις δρῶν Leeu., χαῖρ', δλλά τις Wil.*

17 *τιδ..] suppl. Jern., δδ' ἐστι δη Wil. // γλυκύτατε]* // *νύμφης πατήρ Kock // Assignment of speakers E.C., Β'. . . γλυκύταθ'; Α'. δ . . . πατήρ Rob.*

18 Ca. 10 lett. *ων]* *suppl. E.C., μάτην πέντω Leeu., τι δη (τι οὖν Kör.) παθῶν Wil. // τῆς τύχης E.C., ἐργάτης Leeu., φιλδοσοφος Wil.*

19 Ca. 18 lett.] suppl. E.C., ἐπιτρί-
βετ', εἰθ' Λεεύ., βλέπει σκυθρώφ' Wil. //
δὲ τρισκακοδάιμων, ψάλτριαν Jern. // vv.
19 ff. given to Smicrines by E.C.

20 Ca. 18 lett. σαν Jern., 11 lett.
σαδα Kör.] suppl. E.C.

Pet. fr., verso (= Jern. 2 b) attributed to Menander by Jern., cf. fr. 581 K.; assigned to this play, but to end of first act, by Leeu., to this position by E.C., Crois. (Onesimus, Smicrines, Cook). Punctuation preserved in MS. (to indicate change of speakers): vv. 23 (γέ-
νοιτο·), 29 (-μεν), 30 (-τον'), 31 (σ· μιαν
and ἐφεξῆς'). Leeu. recognized the speaker of μὴ λέγε . . . προσβαλῶ as Smicrines; parts are given to Chae-
restratus and Onesimus by E.C. Rob. gives μὴ λέγε . . . βουλεύσομαι to Smicri-
nes, the other parts (to v. 35) to ξταιροί¹
Χαριτού Α' and Β'.

23 οὐτως Kock // ἀγαθὸν Jern.

24 μηδὲν σύ γ' Leeu., ταΐτ', ὡ φίλ',
Jern., μηδεν τάδ' Wil., continuing to B'

25 Jern.

26 δπως ἔχει Kör., τὰ πράγματ' εὐ²
Jern., ηδη τὸ πᾶν μετὰ Leeu.

27τοπον Jern., ωπον E.C.
photog.] δητινα τρόπον (ποῖον τρόπον
Kock) Leeu., continuing to Smicrines,
Γ. φέρε, ποῦ τέπον Jern., τίνα δὴ τρόπον
E.C., Crois.

28εν] suppl. E.C., ίν' ἐκεῖθεν
Jern., continuing to Γ., φράσωμεν Kör.,
εἰπωμεν Leeu.

29μεν] suppl. Jern.

30τοι] suppl. Kock, Διὸς δβα-
τον Jern., ἀπρόβατον (?) Leeu.

31σ] suppl. E.C., πολλάς;
Jern., ἔχειν Rob.

32, 33 Jern.

34ν] suppl. Jern. // ερχετ] //
υποβε...εγμ] suppl. Jern.

35 ...μ. ενοχλειν] suppl. Kock //

ειν..μο] suppl. Jern. // χοροῦ suppl.
Blass, Kör., Leo

36 ἐπισφαλῆ μὲν Jern. // τάνθρώπων.
έμοι Jern., τάνθρώπει· C. W. E. Miller,
ἐπισταμαι μὲν πάντα τάνδον πάνν καλῶς
Leeu. // vv. 36 ff. given to Onesimus by
E.C.

37-39 Suppl. Jern. from Stobaeus
(Men. 581 K.), who gives ἔμοι (from
v. 36, om. οἷμαι) πόλεις . . . ἔμε // οιομα.]
corr. Jern.

40 E.C.

41 Suppl. E.C. from Men. 836 K.,
quoted with ὑμῶν and ὑμῶν and with
ἔχων, ἔχω, and ἔχει.

Fr. 175 διπλάσια γοῦν ἐσθλει μάτην
MSS. Stob.] corr. E.C., cf. Ausion.
Epigr. 117 potat duplum dapes-
que duplices devorat, μάτην γοῦν
ἐσθλει | διπλάσια Wil.

Fr. 178 ἐπέπασα MSS. Athen.] ἐπι-
πάσω Herm. // ἀν] ἔτει Elmsley

Fr. 176 μὲν add. Heringa // αἰσχιῶν
ἐστι MSS. Stob.] corr. Heringa

R assigned to this play by the iden-
tification of fr. 177 by Arn., placed in
this position in fourth act (pp. 1, 2 of
the quaternion) by E.C. Arn. places
R¹ after NT¹ and R² after NT²; Kör.,
following Arn., places it (R¹ following
R²) on pp. 15, 16 of the quaternion
which contains NT; Crois., Leo, Rob.,
place it in first act.

524 οὐδὲ ἄρα Kör.

527 κεκη Lef., κεκηδ Κör.] τι |
κεκήδευκας (κεκήδευκε Leo) E.C., κεκη-
δευκώς τοσοῦτον ἐνυθριεῖ Wil., φαίνεται
Rob.

528 οὐτος Arn., νὴ Δι' Leo

529 καταφθαρεις τ'] τ' om. MSS.
Harp., Suid.

530 E.C., μεθίων ἐαντοῦ ψάλτριας
Arn., τίνων τ' δει λαικάστριας Rob., με-
θίων δει λαικάστριας Crois.

581 ημα Lef., ημασδ Kör.] ημᾶς Arn., δ' οὐκέτι κτέ. E.C.

588, 589 E.C.

590, 591 Kör.

592 Lef.

594 ἔγω τε E.C. // τωνεμωνκραττω] πράττω τῶν ἐμῶν Leo, τῶν ἐμῶν κρατῶ E.C., τῶν ἐμῶν | πράττω Rob.

595 E.C.

596 σω Lef., εισω Kör.] εισω Kör.

Fr. 596 assigned to this play by Leeu., Rob., to this position in the fourth act by Rob., Crois.; given to Sophrona and interpreted as a quotation from Smicrines by E.C. // λέγει . . . ταῦτα E.C. // πλείστα οἶδεν πλείστα κακουργεῖ MSS. Pallad.] transp. Dobre

608 τὸ παιδίον | Crois. // τάλαν. Crois., Leeu., tálān, Lef., Rob.

609 πάλαι γάρ οὐκ Crois., Leeu., Pres., πάλαι γάρ· οὐκ Lef., Rob., Kör., Sud.

610 ταλαιναεπ.. εησειε Lef., ταλαινα ρελεσειε Kör.] suppl. Leeu., confirmed by Kör.

611 In l. marg. .BP] // ωφιλτατοι 9 lett. ειμι....ρα Lef., — ειμι....ρα Kör.] ὡ φιλτατ', οικτιρούσα σ' ἔξειμι E.C., σφέδρα Arn., Leo, ὡ φιλτατοι θεοι Arn., Leo, πρόσειμι νῦν δρα Crois., ὡ φιλτατον, σίγα, τάχ' δψει μητέρα Sud.

642 καὶ 12 lett. τοξ.... Lef., καὶ. σ(ε)ρ 9 lett. γησ.... Kör.] suppl. E.C., καιρον τυχούσα πληστον Rob., καὶ πεύσομαι τι με δεῖ ποεῖν Crois.

643 δ 9 lett. π. σμεινεν. με Lef., επ...π. εοπρροσμεινοημε Kör.] suppl. (πρόσμεινον Kör.) E.C. (ορ ἔπειχε, γύναι ?), ἀλλ' ὡς δρῶ, προσμεινέμε Crois., ἐπ' αὐτ'. δλίγον πρόσμεινον ἐμέ Wil. // καλωσσεται Lef., καλωσσεγω Ric.] καλῶσ σ' ἔγω Wil., καλῶσ σε, παὶ Lef., καλῶσ· ἐπει Crois.

644 οὐ — Lef., οὐ....σ....τουσ..

Kör.] suppl. E.C., σύ ηλθον δλλως. — προσμένειν τι Crois. // . . . κεισ. υμοι: Lef., οκεισ.. γαι Kör., . . κε.. γυναι Ric.] δοκεῖς, γύναι (δοκεῖς Leo, Sud.) E.C., ἐκεῖ σύ μοι Lef., δοκεῖς σύ, val (ορ -ε κεισομαι) Kör., οὐκοῦν προσειπεῖν γνωρίμην δοκεῖς, γύναι; Sud. // 644 b is given to Sophrona by E.C., Kör. (no indication of change of speaker preserved in MS.), Lef. and others continue to Habrotonon.

645 ω..ηστιν..ω..λω Lef., αυτη στιν....ωδα Kör.] αυτή' στι (αύτη' στιν Kör.), νῦν ἔγῳδα (ήν ἔγῳδα Kör.) E.C. // vv. 645, 646 given to Habrotonon by Leo, to Sophrona by Lef., γύναι: and paragraphus MS.

646 γ.....ει..... Lef., γ.....λ(δ)..... Kör.] γύναι Lef., βλέφ' ὧδε E.C., γύναι, φέρεις σὺn Rob., γύναι, πρόσοψιν Wil. // δ..ρομοιτηνη. δ... Lef., δ..ρομοιτηνηςγρδιδον Ric.] δεύρη μοι Arn., τὸν νοῦν ἔχε E.C., τὴν σὴν Arn., χειρά μοι τὴν σὴν δίδου Sud.

647 εμοιαλεγεισ Lef., εμοιγ. λεγεισ Kör.] ἐμοι, τι λέγεις; White, ἐμοι γ' ὁ λέγεις Crön., ποῦ βλέπεις Wil. // περυσιγ.. . . εοθ.. ειμ.. ι Kör.] πέρνοι (Lef.) διεγνώσθης ἐμοι (έμοι Kör.) E.C., πέρνουν γενέσθ'. 'Αβ. δκοε δή· Sud., πέρνουσ συνηνίλσθης ἐμοι Wil., πέρνοι παρεγένεσθ', εἰπε μοι, Crois. // Σω. λέγ'... λέγεις; 'Αβ. πέρνου to middle of v. 648 E.C., whole of v. 647 to Habrotonon Leeu., Rob., Crois. A change of speaker in or at end of verse indicated by paragraphus

648 τανροπωλιοισ] // επι Lef., ειπ... ει...η Kör.] εἰπερ εν μέμνημ' ἔγω Wil., ειπέ, μέλλεις; Σω. ήν· σύ γε, E.C., επι χορειαν; Σω. val· σὺ δέ, Crois., ειπ' αρ' ἐλθεῖν — Σω. Ἡράκλεις, Sud. Lef., Leeu., Rob., Wil. continue to Habrotonon. A change of speaker in or at end of verse indicated in MS. by paragraphus

649 *αι..* Kör.] *παῖδα* Arn., Herw., Leo, *σὺ* Arn., Herw., Leo, *νῦν* E.C., *δὴ* Crois.

650 Lef.

651 [...] *πῶς* Sud., *δὲ γε* Kör., *ῶν* Lef.

652 Lef.

654 *νῦνδε:ευρηκασσον* Lef., *νῦνδευρη καστ* Kör.] *νῦν δὲ εὑρηκά σε* continuing to Habrotonon Kör.¹, *εὑρηκα· σὲ* Kör.², *νῦν δὲ — Σω. εὑρηκασσον*; Lef.

657 15 lett. 'ον Lef., ... δ(a) 9 lett. θ(φ)'ον Kör.] suppl. E.C., *τόνο'* αὐτὸν οἰδ' θνθ' οὐν Crois., οἰδ', *εἰ γε σή' στ' ἀφ'* οὐν Leo, οὐν γαμβρὸς έστ' θδ' οὐν Rob., *ἔγψδα,* τούτουν σθ' οὐν Kör., οἰδ' ἀσφαλῶς, ἀφ' οὐν Sud., *Χαριστὸν τοῦδε;* (continuing to Sophronia) 'Αβ. οὐ Leeu. (φιλτράτη: MS.)

658 Distribution of speakers that of Lef., Crois. (with *ναίχι:*), Rob., Σω. τὴν ένδον οδσαν; 'Αβ. *ναίχι.* Σω. μακαρία κτέ. Leeu., so, but continuing *ναίχι* ... σαφῶς to Habrotonon, Sud. (No change of speaker indicated in MS. after δρῶ.) Hous., Kör. continue τὴν ένδον ... ἐλέησε to Habrotonon (:ναίχι: MS.)

659 ff. 'Αβ. (continuing) τὴν θύραν ... σαφῶς Lef., Crois., Σω. τὴν θύραν ... έξιν. 'Αβ. *εἰσω* ... σαφῶς Leo, Rob., Kör., Σω. τὴν θύραν' ... σαφῶς Crois. (No change of speaker indicated in MS.)

660 In l. marg. QN]

664 *επεμανη* Lef., *εμανη* preceded by a critical sign (ετ? = ετέρως) Kör.] *έμάνη* Lef. Diels del. v. 664

666 *τοιουτογ. τοιοῦθέ τι* Rich., Rob., *τοιουτον* Lef., *τοιοῦτον*, η Leo

667 *τισαγαντις.....εγ* Lef., *γ(γ, π)* *χραντισ.....σ.....γ* Kör.] *τι γάρ ἀν τις* (τι γάρ ἀν τις Rich.) *εἰκάσειν* (but as parenthesis and *εἰκάσειν*;) Crois., *κοιν-* *σειν* Rich., *τις, δγ', ἀν τι βοηθήσειν*;

Rob., ὡχράν τις ἀνασέσειν Leo, πικρόν τι συμβέβηκεν Sud. // ἀλλο Lef., ἀλλ' ὁ Leo // γεγονέναι; E.C., Sud., τὸ γεγονός; Rich., γέγον' ἐρῶ Leo

668 Leeu., Leo, *ἀρτι πολὺν ἔγω* Wil., *ἀρτι μακρὸν ην* Crois.

669 *εν* Lef., *ενε* Kör.] *ἔνθεν ηκουεν* σαφῶς E.C., *ἔνδιέτρυψεν* *ἀθλιος* Rob.

670 *περιγ(κ, ν, ι, π, hardly τ)* Kör.] *περι* Lef., *πολειψεως* Arn., E.C., *κακώσεως* Arn., *τοῦ πράγματος* Crois., *τοῦ δεσπότου* Rob.

671 Wil., *διόσα δὴ Λην.*

674 *τ' ανεπάταξε*] *τ' ανεπάταξε* Leo, Wil., *τ' ἀν ἐπάταξε* Lef., *θ' ἀμ' ἐπάταξε* Head., Leeu.

679 *ἀλιτήριος* Arn., Crön., Leo, Wil., *ἔγωγ'* add. Lef. before *ἀλιτήριος*

682 *συγγρ...η* *συγγνώμης* Lef., *μέρος* Leeu., *ποτέ* Lef., *ἔγω* Eitr., *συγγνώμην* κορῃ Leo

683 *ταῦτ'* Arn., Eitr., Maz., Rich., Wil.

684 *τ' ελοιδορειτ'*] *τε. λοιδορειτ'* Arn., Bod.-Maz., Herw., Leo, Rich., *τε. λοιδορειτ'* Nic., Wil., *τ' ελοιδόρει τ' Lef.*

685 ...σω Lef., ...τω Kör.] *αὐτῷ* Arn., Wil.

690 *γ'εσ]* *γ'*; *ἐσ* Lef., *γῆς* Herw.

693 In l. marg. XAP]

697 ff. *ώ τρισκακόδαιμον... σφόδρα*" Crois., "Δνθρωπος... σφόδρα" Arn., Kör.

698 *καιμεγαλα*] *καὶ μέγα* Leeu., Leo, μεγάλα (καὶ del.) Lef.

704 Arn., Crois., Ell., Leo, Rich.

705 Lef.

706 9 lett. οὐ] suppl. E.C., *κοινωνὸν* οὐ Lef., *νῦν κοινὸν* οὐ Crois., *οὐκ ἀρέ σου* Bod.-Maz., *παρ' ἀνδρα κού* Hous., *τοῦ δ' ἀνδρὸς οὐ* Leeu., *καὶ νῦν μὲν οὐ* Eitr.

707 Arn., confirmed by Kör.

Q assigned to this play and to this position by Lef., Q² placed before Q¹ by Legr., confirmed by Kör.

734 'Ον. (continuing) *ἀπαντα δὲ ἐκμα-*
θεῖν E.C., 'Αβ. (continuing) *σοῦ δὲ εἰ τὸ*
πρῶτον ἀρ' Crois., ἐπειράθης Kör. // ἔγω
Crois.

735 Ca. 9 lett. *σε]* ὡς εὖ ποῶν σε E.C.,
μὴ μοι χαλέπαιν Crois. // καὶ θεούς Crois.,
τουτού E.C.

736 τὸ δέ με Lef., ἔτι με ορ τὸ σύ με
Sud. // *ιεροσύλει: μοι* corr. Lef., μὴ Kör.,
Leeu.

737μτε: Lef.,στε· Kör.,
...τατε· Ric.] suppl. Legr., giving the
foll. also to Habrotonon, Xa. κατάρατε.
'Αβ. τῆς, κτέ. Leeu., ἀλγυστε Wil., ἀχά-
ριστε Sud. // ἔστι σου· E.C.

738γ.ρ Kör.] αὐτῆς γάρ (γάρ
Kör.) E.C., τέκνον γάρ Kör., τοντὶ γάρ
Wil.

739φ.την Lef.,φιλην
Kör.] suppl. Head., Hense, confirmed
by Kör.

740 Hense, ὄντως Leeu., ὄντως γ'
Kör., πάντως Rob., ὁν ολ' Crois., τά-
λαιν. 'Αβ. ἀληθῆ Sud.

741ιν: και] ὄντως (ορ σαφῶς)
ἀρ' ἦν; 'Αβ. και Leeu., τοδὲ ἔστι; (τοῦτ' ἔ-
στι; Arn.) 'Αβ. val, και Kör., τοδὶ σ' ἔχειν;
Sud. // σὸν γ' δροῖς Kör., σὸν δροῖς
Lef.

742 Lef.

769-777 Given to Onesimus (down
to Χαιρέστραθ.) and Chaeresthratus by
E.C., Kör., Rob., Sud., to Pamphila
by Crois. Kör. gives v. 775 to Onesimus.
The MS. indicates no alternation
of speakers, but πιστός v. 772 and
πάξ v. 775

769 οὐ μὰ τὸν Ἀπόλλω (ὦ, νὴ τὸν Ἀπόλ-
λω Rob.) E.C. // καὶ . . . πρόσεχέ μοι
E.C.

770 χ.....ατ' Lef., χ.....ατ'
Kör.] suppl. E.C., Sud. // ηδε] ηδε (and
-αθ') Lef., η δὲ Arn., ηδη Sud. // ταῦτα
Leo, ταῦτ' Arn. // δεῖ σ', ἔφη, E.C.,

φρόντισον Sud.¹, φροντιεῖ (w. ηδε) Sud.²,
αὐτῷ λέγει Arn.

771 οπω... μενεισ Lef., οπωσ... μεν
εις Kör.] δπως Leo., δαμενεῖs Ell., Sud.
// τὸ τὰν Leo, τρότον Crois., φίλος Arn.,
Ell., Sud., πάνυ Kör., σύ γε Sud.

772 ομ. π.. οισθα Lef., οισπ. ροισθα
Kör.] ολόπερ Arn., οισθα Lef., ολόπερ
οισθα Lef., ησθα Arn., Sud. // ἔστι τοι
E.C., ἔστι δὴ Crois., ἔστι' ἔτι Sud.,
ἔστι' δάφνον Kör.

773 τυχὸν Arn., Head., Herw.,
Leeu., Leo, Sud., confirmed by Kör. //
δτι ποεῖ (ορ δγ' ἔπειτε) E.C., ταῦτη δρ' ην
Crois., κορλίδων Rob., παιδίον Herw.,
ἔτλασατο Kör., ην πάλαι Sud.

774 ιουδηδη Lef., σπουδηδη Kör.]
σπουδὴ δὲ Kör. // παιδάριον] τὸ παιδάριον
Rob. // σ(ε)κμ(ω) Kör.] ἔξενρεν. Xa. γενοῦ
(no indication of change of speaker
preserved in MS.) ορ ἔξενρηκε σοι E.C.,
ἔκθρέψει μάλα Crois., ἔκθρέψεται Rob.,
ἔκσέσωκε νῦν Sud.

775 ἐλεύθερος] ἐλευθέρως Rob., Sud.,
ἐλευθεροῦ E.C. (formerly) // πάξ Arn.,
Head., Herw., Leo, Leeu., Legr., confirmed
by Kör. // βλέπε' εἰς τὴν γῆν ἔχων
E.C., βλέπε θαῦμ', 'Ονήσιμε Rob., βλέ-
πομ', εἰ προσεδόκων Kör., βλέποις τοίνυν
κάτω Sud. // E.C. continues vv. 775 ff.
to Chaeresthratus, Kör. gives v. 775 to
Onesimus, 'Ον. ἐλεύθερος, πάξ. Xa. μὴ...
Sud.

776 αυτ. γ Lef., αυτη(?)ν Kör.] αὐ-
τὸν Lef., αὐτὴν Crois. // μόνας Arn.,
Crön., Head., Herw. // Χαρίσιον E.C.,
σκοπεῖν (βλέπεν Crön., δρᾶν Kör.) θέλω
Rob., λαβοῦσ' ἔγω Crois., πρόσειπε καὶ
(w. αὐτὴν) Sud.

777 παιδά μοι ορ δεσπότην (formerly
παιδά σου) E.C., παιδ' ἐμὸν Crois., Χαρί-
σιον (del. τὸν before γλυκύτατον) Rob.,
νιδοῦν Wil., παιδά νῦν Sud., οὐχ δρῆς
Herw.

Fr. 849, 850 assigned to this play by Leeu. (849 only), Legr., Rob., Wil., to this position by E.C., to the first act by Crois., Rob. // *Xai. φιλῶ . . . εἰ.* 'Ον. οὐδὲν . . . εἰδέναι E.C., Μαγ. φιλῶ σ', 'Ονήσιμε. 'Ον. ἀλλὰ σὺ περιέργος εἰ. Μαγ. οὐδὲν . . . εἰδέναι Rob., Μαγ. φιλῶ . . . εἰ. [Ον. ---]. Μαγ. οὐδὲν . . . εἰδέναι Crois.

Fr. 849 'Ονήσιμε, καὶ σὺ MS. Cram. Anec.] corr. E.C., 'Ονήσιμ'. ἀλλὰ σὺ Rob., 'Ονήσιμ', εἴτα καὶ σὺ Leeu., 'Ονήσιμ', ως σὺ καὶ Crois., 'Ονήσιμε, καὶ σὺ γάρ Mein., φιλῶ σ', 'Ονήσιμε, | καὶ σὺ περιέργος εἰ Wil.

Fr. 850 οὐδὲν γλυκύτερον Cic. ad Att. 4. 11, οὐδὲν γάρ γλυκύτερον Cram. Anec.] ἔστιν add. Cob.

848 f. Rob., Kör. give to Chaerestratuſ, Crois., Sud. to Charisius

850 In l. marg. ΣΜΙ] // The interpretation of vv. 850–863 as an imaginary conversation of Smicrines with Sophrona, the latter not being present, is due to S. T. Byington

852 Punct. Leo

853 ἀλλὰ] ἀλλ' ἡ Kör., Wil. // περιμένω] corr. Crön., Head., Herw., περιμένω Kör., Wil., περιμένω Lef.

854 Punct. Rob.

855 Punct. Head., Kör., Leeu., Wil.

856 κρείττον; Arn., Bod., Ell., Legr., Leo, Rob., οὐκ . . . κρείττον; Rob.

857 αν. . . ἀληγος Lef., αν. . . ἀληγος Kör.] ἀν. ἔτι λαλῆς Arn., Leo, ἀν. περιλαλῆς Lef. // τι; Rob., τι constr. w. preceding Lef., Crois., τι w. following Leeu., Maz. // κρίνομαι τρὸς Σωφρόνην; Head.

858 Punct. Bod.-Maz., Rob.

859, 860 Punct. Bod.-Maz. // ιδει] corr. Lef.

862 κ. γωσις] κάγω Lef., χοῦτω Wil., σε Arn., Ell., Keil, Kör., Legr., Leo,

Maz., Nic., Pres., Wil. // ταῦτ' Arn., Ell., Head., Kör., Legr., Leo, Maz., Nic., Pres., Rob., Wil.

866 In r. marg. ON]

868 ἡκων; E.C.

870 f. Distribution of speakers Leeu. (in MS. σπουδή:, no indication of change of speaker after οἰον or δαιμόνων, no paragraphus below either v.), Σμ. τὸ δ' (for τοῦ MS.) . . . οἰον . . . δαιμόνων — Bod., Leo, Wil. followed by Rob., Kör., Sud.

874 Σμικρίνη] confirming Meineke's correction of σμικρὸν ἡν in David (Men. 174 K.).

878 f. πῶς . . . βλον Rich. continues to Onesimus (σφίσουσι: and paragraphus below v. 879 MS.), Σμ. πῶς . . . βλον Lef. followed by Rob., Bod.-Maz., Crois., Kör., Sud. // βλον Lef.

880 ημῶν οἱ θεοι; Arn., Rich., ημῶν; and τις γάρ οὖν Lef., τόδε μέν οὐ Wil., ἀλλὰ τις; Maz. // Leo refers to this passage the quotation of Theophilus (Men. 752 K.) οὐκ ἀρα φροντίζει τις ημῶν ἡ μόνος θεός.

881 Crois., συνφύκισαν Sud.

882 ἔτερον μὲν Lef., κακῶς Arn., Head., Wil.

883 αὐτῷ Lef., αὐτῷ Crois. // χρήσηθε Wil., δπαξ Bod., δγαν Wil., ἐκών Leeu., δλως Crois., χρήσθαι θελη Head., Kör.

889 Σμ. τῇ παρρησία Arn., Kör., Leeu., Leo, Maz., Nic., confirmed by Kör., σε: MS.

890 αἰδροσσαντο] corr. Ell., Leo, αἰνοῦ Nic.

892 'Ον. θεᾶ; Leo, Maz., confirmed by Kör., ἀναγκαῖον: MS., 'Ον. θεᾶ! Arn., θεο! Rich., θεῶ Rob.

897 Lef.

900 αφεσο corr. to αφεισο Kör.] corr. Lef., αφεσο Leeu., Rob.

908 'Ον. (continuing) αἰσθάνει γε; Σμ. ναὶ Legr. (ἀποσπασθεῖσαν: αἰσθάνει γε: MS.) // νη] corr. Lef.

909 *ννν]* corr. Crön., Ell., Head., Leo, Maz., Wil.

910 *απανταγαθά]* corr. Arn., Head., Kör., Wil., *τὰ πάντα ἀγαθά* Ell., Leo

911 Σω. ἡ φύσις . . . ἔφυ Lef., Leeu. gives to Onesimus

912 Σμ. τι μῶρος εἰ; E.C., Σμ. τι; μῶρος εἰ; Lef., Σμ. τι; Σω. μῶρος εἰ; Leo (: τι μῶρος εἰ: MS.)

916 *τέρας* E.C., *οὐτός* (with δ τι) Arn., Ell., Head., Leo, Leeu., Maz., Nic. // οὐδε.. Kör.] suppl. Leeu., Leo, οὐδά γ', δλλ' Head.

917 . . . σαρ. στέρα Lef., . . . α(ο, σ) τεστέρα Kör.] suppl. E.C., *οὐτός τὸ τέρας* Rob., κλν μωροτέρα Leeu.

918 Wil.

919 Head., Wil., ἡ τοῦτ' Arn., Leeu.

PERICEIROMENE

Fr. 569 assigned to this play by Leeu., Rob., to this position in first act by E.C., distribution of speakers E.C., Rob. gives the whole to Moschion (?)

1 *τούτων . . . τέκνων | αὐτὴ* E.C., *αὐτὴ τρέφειν | τὸ μὲν Crois., παιδὸν τρέφειν | αὐτὴ* Sud., *τρέφειν βρέφος | μένον* Wil. Four letters lacking

2, 3 Crois.

4 . . . (.)δετα(ο) . . . μενων] ποιεῖ δὲ Wil., ἐπειδὴ δὲ Leo, συνέβη δὲ Crois., τοῦτ'. ἔγγενομένων Leo, τοῦτο· Wil., ταῦτ'. Kör., γενομένων Crois., ἔσπενδε τοτε· παροιχομένων Sud.

5 Leo, Rich., Wil., δεινοῦ Leeu.

6 . . . ανομενων] suppl. Crois., οἰδανομένων Schmidt

15 διδοῦσ' Crön., Herw.

23 Lef.

24 θ' οὐθεν] corr. Head., Leeu., τ' οὐδὲν Lef.

25 αὐτὴ Leeu., αὐτὴ Lef.

28 μεμενηκεν] corr. Arn., Diels, Herw., Kör., Leo, Rich., Sud.

31 ὑποτού] ὑπ' αὐτοῦ Crön., Leeu., ὑπὸ τούτου Ell., Head., Leo, Rich., Wil.

33 Lef.

34 π. μτοισα] corr. suppl. Lef.

35 αὐτὴν Leeu. // ευθν] corr. Herw.

36 Lef.

37 δ' ἀτερος Wil., δ' ὁ Πολέμων Crois., δ' ὁ ξένος Sud.

38 οὐτος Lef., αυτοσ Kör.] αὐτὸς Rich., confirmed by Kör. // . . . οτι Lef., ε. ρηκ' αντι Kör.] εὐροτ' E.C., ει-ρηκ' Leo, ἀν τις εῦ E.C., δυτικρυς Kör., ἀρτιως Leo, ὑπολέβοις τις ἀν Rich.

39 .(ε?) Lef., ι(ν) Kör., ιδ Ricci] κρινει E.C., ἐρει Lef., ιδαι Rein., ιδεῖν Sud., μενει Schmidt

40 αὐτὴν] αὐτῆν Herw. // ἡ δ' Lef.

44 ἀφικετ'] ἀφικοιτ' (generally w. λάβοι below) Arn., Crön., Ell., Head., Legr., Leo, Pres., Wil., ἀφικητ' (and λάβη) Head., Kör., Legr., Pres.

45 λαβη] λαβοι Arn., Leeu., Leo, Nic.

46 θ' εαυτων] corr. Crön., Head., Leeu., Leo

47 εῦροιν] εῦρωσιν Sud. // ἐδυσχέ-ραιν] ἐδυσχέραιν Wil.

49 θεοῦ] θεοὺς Eitr.

50 γινομενον] // τε γενόμενοι Wil., confirmed by Kör.

52 ff. The speaker recognized as Sosias by Legr., Rob., Sud. gives to a second servant of Polemon

58 ἀκούση Lef. // γινομεν']

59, 61 Lef.

60 δλλ' ἡ E.C., δλλ' ἡ Lef.

62 ff. Punct. (reading *οῖσα, τιν', αὐται*)
Head., Leo, Nic., Rich., Wil.

66 f. παράνομοι ἀπαντεις Kör., confirmed by MS.

68 Δω. (continuing) εὐφρανθήσεται . . . μοι Leeu., Leo, Rob., Sud. (παῖδεις: and αὐτός: MS.), Δοῦλος. εὐφρανθήσεται . . . αὐτός Lef., Σω. εὐφρανθήσεται . . . αὐτός Leo (later), Schmidt

I was recognized as belonging to this play and not to the Samia by Legr., Leeu., Wil., Leeu. and Wil. identifying the quotation in v. 243. Leeu., Leo assigned it to this position

141-146 Leo, Leeu. recognized the speakers as Doris and Davus. The distribution of parts here adopted is that first proposed by Leo, except that the speech of Doris is made to include ἐνθάδε in v. 145. Leo now gives v. 145 a. (Ἐκεί οὐτος . . . ταχίστην) to a third person, ἐνθάδε . . . δοκεῖ to Davus, Δω. παῖδεις . . . μειράκα. Δα. τοῦτ' . . . ζητητέος. Δω. πρόσαγε αὐτός . . . δοκεῖ Leeu. The only indication of change of speakers in MS. is ταχίστην: in v. 145. Kör. gives παῖδεις . . . δοκεῖ to "Donax" (see on v. 252), porter of Myrrhina, Sud. to Davus

142 παμπολλὰ Leeu., confirmed by Kör.

143 προσυμάσ Lef., προσυμάσ Kör.] προθύμως Legr., πρὸς ὑμᾶς Lef., πρὸς ὑμᾶς Leo // πρόφημος Lef.

145 . . . τοσ Lef., . . . (.) εργυτος, the letter before ε being α, κ, λ, δ, or χ, Kör.] ἔλκ' (written ελκε) Leeu., αὐτός E.C., ἔλε οὐτος Leo, τρέχε σὺ πρὸς Legr., Δᾶ' (written Δαε) Wil. // τὴν ταχίστην Lef.

146 σὺ . . . αράν Lef., εγκαρον Kör.] suppl. Leo, confirmed by Kör.

147 πολλάκις Lef. // . . αντ Lef., . . αδε Kör.] τάλας E.C., τάλαν Sud., τοιδε (for τάδε) Kör., πάλα Wil.

149 . . . ηδε Lef., ειδε Kör.] ει δὲ Kör. // καὶ νῦν Lef. // πλανῶ Kör., Leo, πάλιν Sud., δοκεῖ Crois, Crön., θέλεις Herw.

150 δικην Herw., τρόπον Crois, Crön., Kör.

151 . . . δακησε. η Lef., . . δ(λ)αξ(λ)ησ(θ)ε. η Kör., . . νδαληθε. η Ricci] ἀν (Leeu., Sud.) λάθη σε, μὴ (σε, μὴ Sud.) E.C., ἀν δάκη σε, μὴ Kör., ἀν δακῆς η μὴ Sud., ἀν δ' ἀληθὲς η Rein., Schm. (reading δικην., the apodosis being τις ξομαι; v. 155) // καταλάβης τ' ἔνδον αὐτὴν ἐνθάδε Leo, confirmed by Kör., καταλάβης γ' ἔνδον αὐτὴν γενομένην Sud., καταλάβης τ' Leeu.

152 αδ' εδικε.] ἀ δ' ἔδικες Leo, confirmed by Kör., ἀ δεδικεις Wil. // νῦν ξεις σν] Kör., νῦν ξηγς σν Schm., ην λάβης σν Arn. // πάντα Leeu., Leo, Sud., confirmed by Kör.

153 πεπεικε.... Lef., πεπεικ' . . . τ. Kör.] πεπεικ' αὐτὴν Kör., πεπεικω τὴν μὲν Schm. // λόγους Leo, Sud., confirmed by Kör.

154 τηνημ... σαιτεφ Lef., τηνηση. δ. μητερ' Kör.] τὴν σὴν (σὴν Sud.) δὲ μητέρ' Kör. // ὑπόδεχεσθαι (ορ διο-) Kör., δεχεσθαι Leo, Sud.

155 απανθ'] corr. Crön., Kör., Leeu., Leo // τισεσομ.....βιοσ] τις ξομαι; τις βιος; (βιος Lef.) Leo, τις ξομαι; σύμβιος Rob. // δρα E.C., Wil., δρᾶ Rob., δτι Leo // Mo. τις βιος μάλισθ', δρα E.C., Rob. (w. σύμβιος and δρᾶς), Mo. τις ξομαι, τις βιος; μάλισθ' δρᾶς, Kör. No indication of change of speaker in the line is preserved in MS., but parapraphus below.

156 ἀρέσκει; E.C., ἀρέσκει Arn., Leo, ἀρέσκει. Rob., ἀρέσκει, Schm. // κ....ε .. βλεφο Lef., σ....επιβλεφ. ν Kör.] σκέψι, ἐπιβλεφ' οὐ δέει (ορ οὐ σε δεῖ) E.C., σοι; φέρ' ἐπιβλεφώμεθα Arn., σοι γ', ἐπιβλεφ', ὑπέφυγε Leo, νῦν γ' ἐπιβλεφ', οὐτοι Rob., σοι γ' ἐπιβλεφθήσεται Schm.,

σοῦ γ'. Δα. ἐπιβλεφθήσεται Sud., σ', εὐδέπιβλεφ' οὐ δέγ Wil. // Kör. gives the whole of v. 156 to Davus (no indication of change of speaker in the line is preserved in the MS., but paragraphus below). Rob. gives νῦν γ'... κράτιστον to Davus.

157 μυλωθεῖν Hous., Kör., confirmed by MS. // σε...ν Lef., εις...λ Kör.] suppl. E.C., εις τὸ ληρεῖν φανεραῖς Leo, εἰσελεύσομαι γε νῦν Rob. // Δα. εις... end of v. 158 Kör.¹, κράτιστον: MS.

158 οὐροῦ Crön., Leeu., confirmed by Kör. // γηρεῖς μηδεν...ξυν Lef., ημ... μηδεγ...ξυν Kör.] ημῶν μὴ δέγ τιν' ἐν ξύλῳ E.C., ημάν μηδὲν οὖν δύντεος Leo, Μοσ. μηδὲν οὖν δκυητέον Kör.²

159 πραγμάτων ἔμῶν Eitr., Legr., Sud., confirmed by Kör. // λ(τ) Kör.] λαβεῖν Eitr., ποέιν Legr., Sud. // Μο. βούλομαι... end of v. 160 Kör.¹ Change of speaker indicated in MS. by paragraphus below v. 158

160 καὶ διοικήν, στρατηγόν (στρατηγός Sud.) Kör. // Δάε (Δᾶ Sud.) Kör. // εγειρεῖτε Lef., εγειρεῖτε Kör.] μή με νῦν προδῷτε E.C., ἐπισκοπέν τ' ἔμβοι Rob., Δα. νῦν σ' ἐναντῖοι Schm., Μοσ. (continuing) τῶνδ' ἐναντῖοι Sud.^{2//} No indication of change of speaker in the line preserved in MS., but paragraphus below

161 φαντασία...ρα...τοντιμ Lef., φ... ποφαντασία τ(γ)ουσιν Kör.] οὐ μάλιστα E.C., οὐκέτι Schm., ἀποφάττουσιν E.C., Schm. // α... χη... δρ Lef., αλ. (μ)εχειδραμεῖν Kör.] ἀλλά ἔχεις δραμεῖν Kör., εἰσω add. Schm., at end έτι (ορ χρόνον) add. E.C.

162 αλλαμμα...εκοιτησεκλ. σ Lef., αλλα...(:?)εκδοησεκλ...συ. ανσ. λ(μ) ως Kör.] suppl. E.C., ἀλλο μᾶλλον ἐκδιδοῖς. Μοσ. ἐκδίδωμε πάνθ' δλως Sud., at end πᾶν δμως (?) Kör. // Μοσ. ἀλλα... Δα. ἐλα... τάλαντα E.C., paragraphus below v. 161

163 ε...α.....νταλαντα Lef., ε. τ(τ)α...σ...νταλαντα: Kör.] ἐπτὰ χρυσὸν τάλαντα (τάλαντα Lef.) E.C., Wil. // .. φ. τ. λωλειησ Lef., ταγτοι(ω)λωλειησ(ρ). ε Kör., παντοπωλειν' Ric.] παντοπωλεῖν σ' Ric. (παντοπωλεῖ Arn., cf. v. 170), οτορ' ἀν (οιωματ Kör.) E.C. // E.C. gives 163 b to Moschion, Kör. 163 b to end of 167 to Davus, so Sud. (to γραντ v. 168). No indication of change of speaker preserved in MS.

164ειν... Lef.,οσ λ(δ)ειν... Kör.] ὥρα φρονεῖν ἐστ' E.C., η μᾶς ἐκείνην Sud. // .ορακασμι Lef., γγορακασμι Kör.] ἡγγρακα E.C., ἡγγρακας Kör., στον πολόν (ορ συχνόν) E.C., ημῶν Kör., η μελον Sud. // Δα. Μορχιλω... φρονεῖν E.C. (no indication preserved in MS. of change of speaker after v. 163)

165 νὴ τὴν Ἀθηνᾶν (ορ τὸν Ποσειδῶ) Kör., νὴ τὸν Δί' αὐτὴν Sud. //ῳ καθε Lef.,μωικαθεσ Kör.] ἐν πολέμῳ καθέσταμεν E.C., ἐν σταθμῷ καθεστάναι Sud.

166 ..τεμετα...τ 16 lett. αλλον:αι Lef., ε(σ,ο)μ(ν)τ'εμεταντ'ε 13 lett. μαλλοναγ Kör.] ειτ' (σύ τ', οὐτ') ἐμὲ ταῦτ' Kör., έτα διοικεῖν. δεῖ δε E.C. cf. v. 160, Φλεγχ', ἀρέσκον δ' ἀλλα Sud., μᾶλλον δινικρυς (μᾶλλον ἀν Kör.) E.C., μᾶλλον ἀν λέγους Sud.

167εκ... γγειρ... μελ.....λισεν Lef., ..δεκ... γγειρ... μελ.....φ(ρ)λ(α)ι σεν Kör.] suppl. E.C., at end μᾶλις εδ Kör.

168 γραντ: Lef., ..ανσ: Kör.] γραντ E.C., Schm. // τοιαστρ. εφεβαρεσκε..ε Lef., τοιαστρυ(ι)εφεβαρεσκε..ει Kör.] τοῖα στρόζε, μαρέ. Δα. σκεπτέον γ' ει στελεύσομαι E.C. (no indication of change of speaker after -αρε preserved in MS.), τὸ γαστρίζεσθ' Αρη., Kör., Schm., ἀρέσκειν ἐτριζεῖς ἐμὲ καβ' ήμέραν Αρη., ἀρέσκει Schm., ἀρέσκει, δέσποτ': εἰναι δ' δξιος Sud.

169 ...εφαισειρηγητοντοις:μα Lef., ..μ'εφαισειρηγητοντοις:μα Kör.] φημ', ἔφ'οις (τὴδ' ἔφ' οἰς Leo) Kör., οἴμ' ἔφ' οἰς Sud., εἰρηκα Arn., Kör., εἰρηκε Leo, τούτοις Lef. // Mo. μὰ Δλα σὺν στρατηγὸς οὐκ E.C. cf. v. 160, μὰ Δλα — οὐκ Kör., μὰ Δλα, Δᾶ, οὐκ ἔμπόρῳ Sud. // τούτοις: and paragraphus below, MS.

170 ἡσθας Kör.] // τυροπώλει Rob., τυροπώλει (= γ) Sud., τυροπώλει Lef. // καιτ. λει Lef., καιτόλαι Kör.] καὶ Lef., τὸ λοιπὸν (ορ τὰ λοιπὰ) Kör., τελώνει Sud. // ἐν πέδαις E.C., προσφέρῃς Sud.

171 .αγαμεν.. Lef., τανταμεντοις Kör.] suppl. Kör. // φ. σινευχ. ὠσδ Lef., φ. σινευχθω. δ Kör.] φῆς ίν' E.C., φησιν Lef., φασίν, Arn., εἴ δρῳσ'; E.C., εὐχθω Arn., ἀλλὰ, κτέ. E.C., φησιν εὐχθω τάδε γενέσθαι σύμφορα Leo cf. S. 407, φασίν, εὐχθω. διά σ' ἑκείνη δηλάδῃ Sud.

172 ..ειανονα..αι Lef., .ικιαναπε.. Kör.] suppl. Kör., οικίας ἀπέλιπε Sud. // τροφιμε:..ειμα Lef., τροφιμε: δειμ Kör.] τροφιμε Lef., δεῖ μάλιστα μ' ἐπιτρέπειν E.C., μὰ τὸν Ἀπόλλω τῆδε γ' οὐκ Leo, δειματουμένην πρέπει Sud.

173 ..ε....π. ραμῳ 9 lett. ν Lef., ε.....παραμυθει Kör.] σοὶ γε E.C., ἔμε γε Sud., παραμυθεῖσθ' E.C., Sud., ἑκείνους E.C., ἑκείνην Sud., εἰ δὲ μῆ, τότε ἐπιέναι E.C., δσα πέτονθεν οὐδε' ξτι Sud.

174 πτεροφορα] corr. Herw., Leo, Sud., χιλιάρχῳ; E.C.

176 Lef.

178 φρόσαι Lef. // κομψὸς εἰ. Δα. πορεύσομαι Wil. (so Leeu. with πορεύομαι), confirmed by Kör., εἰ: MS.

179 προσμενῶ Lef. // προσθετῶν θυ-ρῶν Arn., Leeu., Legr., confirmed by Kör. // ἔγω Arn., confirmed by Kör.

180 προσηλ...σ..ερασ Lef., προσηλ θ. νε..ερασ Kör.] προσῆλθον Lef., ἐσπέ-ρας Head., Hense, Herw., Kör., Leo

181 ε....ε Lef., ε...ρ(τ)ασε Kör.]

ἐπέσπασε Leo, ἐπέρασε Kör., ἐβάστασε Wil.

182 ἀηδῆς Arn., Crön., Head., Leeu., Legr., Leo, confirmed by Kör. // ξοικεν Lef. // εντ Lef., εντ...., Kör.] ἐντυχεῖν Arn., Head., Leeu.

183 εταρρ Lef., εταρ.ισ.....λ.σ.· Kör.] ἐταρραίς Hense, Leeu., confirmed by Kör., ἐταρρα Sud., προσφίλης Leeu., Sud.

184 αρ.....η Lef., αρ.....κυ(ν)..., Kör.] δρ' Kör., ὡρα E.C., ἐστι Kör., ἀρέσκει Sud., ἀνήκει ορ δραρε Wil., δρα με δᾶ Leeu., προσκυνεῖν Head., Leeu., Sud., Wil., δρ' ἔξιλαστέον Sud.²

187 εστ'] corr. Crön., Head., Kör., Legr.

188 μ..κκ. π. λου Lef., μαι.ε: καπτῷ (α)λο(α):ι(υ)μο(ε):, Kör.] μαι Lef., σε Leeu., Legr., Leo, καὶ πάλαι Kör., μενονοῦ ἔμε. E.C., μένοντιν οὐκ Kör., μένων ἔγω Wil., καὶ ποθούμεο· ἡ γάρ οὐκ (οὐκ from next v.) Leo, κάποδοιμην αὐτίκ', ει Sud. Rob. also transfers οὐκ to end of this v. // Mo. καὶ . . . ἐλθών Leo, Rob., E.C., σε: MS.; no paragraphus is recorded below v. 188

189 ουκειμ' αηδησ] οὐκ del., ειμ' ἀηδῆς; E.C., οὐκ | ειμ' ἀηδῆς· Leo, Rob., οὐκ ἀηδῆς ειμ' Crön., Herw., Sud., οὐκ δρ' ειμ' αὐταῖς ἀηδῆς. Leeu. // ..παισαν...σ....ν. νταρ' Lef., .ιπαισαν.ασ....αρ. νταρ' Kör.] είτας αὐταῖς Leo, καὶ Leo, δρα Sud., οὐκ Kör., παι Leeu., παρβιτα μ' Leeu., Sud. // ἐνθάδε] ἐνθάδ'; Δα. οὐκ. (οὐκ from beg. of v.) Sud., Wil.

190 ..εδεννητοι. ντολεγ' ελ. ων: Kör.] ἀγε δὲ Kör., νῦν Lef., τοῦτι Kör. (correcting τοιοῦτο of MS.), τοῦτο νῦν Wil., λέγ' Sud., λέγ' ἐλθών Leeu., confirmed by Kör. // Kör., Rob. continue to Moschion. Lef. records paragraphus below v. 189 // ..ορασαναστρεφ Lef., ωσορασ αναστρεφω Kör.] Δα. ως δρᾶς (δρᾶς Lef.), αναστρεφω Kör.

191 ημεναισ.....ειδ Lef., ειμεναι συ.....ε.....πειν Kör.] suppl. E.C.//...ωμεν Lef., κ...γιωμεν Kör.] βασανιω μεν E.C., ιωμεν Kör.// Μοσ. ει μεν ... Kör. (no indication preserved in MS. of change of speaker after v. 190)

192 ιδιοι.....μαρτ. ν Lef., ταρα καλλ (second λ stricken out) ω...ω...μαρ τυγ Kör.] ταρακαλω Kör., Δανν τε E.C., "Ερωτα Kör., μαρτυν Kör.// ω — lacking at end, σφδρα E.C.

195 οικειωσ] corr. Sud.

197 προσέρχει Lef., confirmed by Kör.

199 μηκετι, θεν written above ετι, Kör.] μηθεν έτι Kör.// φησ.....κηκοεν Lef., φησ.....κηκοεν Kör.] φησι(ν) Crois, Leeu., Leo, Sud., πως E.C., πως δ Sud., ως Kör., ηδ' Leo, ονκ Herw., Rob., άκηκοεν; E.C., Sud., άκηκοεν Lef.

200 ηκαισυ] καλ del. Crön., Ell., Head., Kör., Leo, Rob., Sud., σν del. Lef., η del. Leeu., η ον σν Sud., Wil., η Lef., η Crön., Kör., Leo, Rob.// αντρν Lef.// Kör. continues to Davus (άκηκοεν: MS., but no paragraphus)

201 καταπέφενγ' (-γα Lef.) Sud.// α...ηπρ.....] αιτη Hous., Sud., αιτη Kör., πρδη ήμας Hous., Sud.//...γε] φευγε E.C., πάνω (ορ μάλα) γε Hous., φημι γε Kör., εθγε Sud.// μηωρασ] μη ωρας Head., Sud., Wil., μη εις ωρας Leeu.

202 ..σ'] φησ' Head., Sud.//ικοι] // αληγ 10 lett. βα...ξε Lef., αλλ' 10 lett. ιβα...ξε Kör.] άλλ' (Kör.) έ φθδρον σν νῦν E.C., άλλ' ως τάχιστα νῦν Kör., άλλ' έκφθάηηθι καλ Sud., Mo. άληθες; Head., Sud., βάδιξε Lef., έκβαδιξε Sud. No indication of change of speaker is preserved in MS.

203 έκποδών Rob., confirmed by Kör.//..... Lef., χ. Kör.] άκουε δη νῦν E.C., ων έθιγες δρτι Sud.,

άληθες; ηδη Leo//..απ...ρπαστ' εκμ. αν Lef., γαντ' α. πρπαστ' εκμεσου Kör.] πάντ' Leo, άνηρπαστ' έκ μέσου Kör.//E.C., Sud. continue after έκποδών to Davus, Kör., Leo give to Moschion. No indication of change of speaker preserved in MS.

204δρ.....ν Lef., ...φ. δρφ(α) .σ. ν Kör.] ως έφεδρειν E.C., ως έφεδρον ονν Sud., ονν έμ' άρ' ονθέν Leo, η σφδρ' (σφδρα ορ σφδρούς Kör.) έκ τοῦ νῦν Rob.// παροντοσηδε... Lef., παρον ταο' ηδι... Kör.] παρόντα σ' Kör., παρόντος Rob., ηδεσαν E.C., ηδικει Leo, ηδεως Rob.// Δα. (continuing) ως... ηδεσαν. Mo. μαστγια, E.C., Δα. (continuing) ως... ηδικει. Mo. μαστγια Sud. Leo, Rob., Schm. continue to Moschion. No indication of change of speaker is preserved in MS.

205σαι] άρα γελάσαι E.C., σε γ' έπιπαίσαι Rob., τούτο φήσαι Leo, ού πέπεισαι Kör., άποληγησαι Sud.// μοι — E.C., μοι; Leo// γέλοιον; E.C., γέλοιον. Kör.// Mo. (continuing) —σαι μοι (μαστγια: MS.). Δα. γέλοιον... μήτηρ Kör., μοι: MS., Mo. (continuing) τούτο φήσαι... γέλοιον. Δα. η... μήτηρ Leo

206κουσαναντ....σι(σι very uncertain Kör.) πραγμ] εισάγειν δκουσαν αντήν (δκουσαν αντήν Leo) καλ τδ πράγμ' (πράγμ' Lef.) E.C., τόδε ποησ' δκουσαν αντήν φησι πράγμ' Leo, ού ποείν (ορ ει τι δράν) δκουσαν αντήν, φησι, πράγμ' Sud., δλλο τι διοικούσαν αντήν φησι πράγμ' Wil., έκουσαν Kör.

207σ Lef.,σ Kör.] είπας ως Kör., σν δε τθ', ως Leo, τι σν λέγεις; (ορ πως, ο φήσις) Sud., σν, μάρ', ως Wil.// έλθειν Leo, confirmed by Kör.//έγω δ'] έγωγ' Kör.// Kör., Leo, Rob. continue to Moschion, Δα. τι σν λέγεις; Mo. πέπεικας, κτέ. Sud. (no indication of change of speaker preserved in MS.)

208 κ'] ὡς πέπεικ Κör., δτι πέπεικ Sud., σοῦ τθθ' (σοῦ μὲν Leo) ἔκει Leeu. // εκ...ν Lef., εκει.ην Kör.] ἔκει-νην Sud. confirmed by Kör. // γώ μὲν οὐ Head., Leo, confirmed by Kör.

209 νδο...οφ.... Lef., νδο....οφ. εμον Kör.] μηδαμοῦ δόκει λάθρᾳ μον E.C., πολλαχοῦ δοκεῖς σοφῶν μον Leo, so w. δοκῶν σαφῶν Sud., πολὺ κατὰ ψεῦδος σοφὸς σύ Rob., πρὶν ἔδοκεις μὲν πολλάκις ἐμοῦ Sud. // καταψεῦδος Lef., κατα(ε)ψεῦδο(ε)σ Kör.] καταψεῦδοςθ' Leo, Sud., κατὰ ψεῦδος Lef. // ἐμοὶ E.C., ἀγαν Leo, λέγειν (with κατὰ ψεῦδος) Rob., Δα. ἔγώ; Sud. No indication of change of speaker preserved in MS.

210 Ca. 17 lett. σ Lef.] δι γε (οὐ σύ Kör.) καὶ τὴν μητέρ' αὐτὸς (οὐ μὲν οὖν τὴν μητέρ' αὐτὸς Sud.) Leo, νῦν γε μὴν τὴν μητέρ' αὐτὸς Sud., πῶς με νῦν δὴ σοι νομίζεις Rob. // συμπε....ιαι Lef., συμπε τ....ιαι Kör.] συμπεπεικέναι Leeu., Sud., συμπεποιθέναι Rob.

211 In r. marg. ΔΑ]

212 In r. marg. ΜΟΣ Kör.]

214 Over εἰεν ΜΟΣΧ] // ποι] παῖ (continuing to Moschion) Sud. (βάδιε: MS.) // In r. marg. ΔΑ]

215 μ...().μαρονειει: Lef., Kör., μ...μακραν Ric.] μῶν (Leeu.), μάρ', δυῆσει E.C., μέγα, μάρ', δύνησει Sud., ἀγε Rob., μάλα Leo, both with μαρὸν εἰσει Lef., μὴ μακράν, εἰσει Kör., μένε, μαρὸν εἰσει Sud.

216 μ...ρ.σε. μεγνον Lef., μ.αρ.σει μεγνον Kör., μ.κραμετμεγνον Ric.] μιαρὸς ειμ', ἔγνων Ell., Hous., Leeu., Leo, Sud., μαρός, ει μὴ "γνων Wil. // Δα. μὰ τὸν Ἀσκληπιόν, κτέ., Ell., Head., Leeu., πρός με: MS. Kör.

217 οὐ...μ...αν Lef., οὐ...ωγ'. αν Kör.] οὐκ ἔγωγ', ἔαν (ἔαν Arn., Leo) Kör., οὐδαμῶς, ἔαν Αγν., οὐ, τὰ πάντα γ' ἀν Head., οὐκ ἔγωγ', ἔαν γ' Sud.

218 μ....α...ισ Lef., μ....α.αισ Kör.] διατελεῖν σ' E.C., μοι φράσαι σ' Leo, μηχανᾶσθ' Rob., μέγα φρονεῖν σ' οι μεταλαβεῖν Sud., βαστάσαι σ' Kör. // εξ...πιαρομησ Lef.] ἐξ ἐπιδρομῆς Head., Leo, confirmed by Kör.

219 π.....] πρότερον Sud., πρότερον η Head., πρὶν τάδ' Wil. // σουγν.] σοῦ γε Lef., σοῦ τε Leo

220 13 lett. εισ Lef., 10 lett. γηρισ Kör.] οὐ γάρ ὡς αὐλητρὸς Sud.

221 11 lett. θαὶσ Lef., ισ Kör.] θιλθε. Μο. νῦν δοκεῖ Leo, Μο. ἀπίθανον δοκεῖς (δοκεῖς Leo, Sud.) Schm., δέξεται. (Sud.) Μο. θέλεις Kör., σοῦ γ' ἐρῦ. Μο. δοκεῖς Rob. No indication of change of speaker at end of v. 221 or at beg. of v. 221 is preserved in MS. // τι πάλιν. Leo, τι πάλιν; Lef., Kör., τι πάλιν; Leeu., Rob., Sud. // δο Lef., δοκει(ν) Kör.] δοκιμασον Leo, δοκένως Rob. // πάλιν: MS.

222οι.....ν Lef., —ιν Kör.] ἥδε σοι πάρεστιν (οι γάρ ἔστιν) E.C., ὁδ' ὅποιν ἔστιν Leo, πᾶν ἔτοιμον ἔστιν Sud., οἰστ' ὅποιν ἔστιν Wil.

223ναρ.... Lef., ουφλιναρ.... Kör.] οὐ φλυάρφ Leo, οὐ φλυαρώ Kör., Rob., τὸν τ' Kör., πρός γ' Rob. // ει σὺ Lef., ει σὺ Sud.

224ρασθε...λει Lef., ..ρασθ θι(θο)α(.). λει Kör.] ἡμέρας (Leo) σ' ἔδει E.C., ἡμέρας βούλει οι βάλλει Kör., βούλει, i.e. καταλείπειν τὴν οἰκλαν Leo, στελεῖ Sud. (formerly), ἡμέρας βραχεῖ Sud. (now), σκελεῖ Schm., μενεῖς Leeu.

225 ..ντ'] ταῦτ' E.C., τοῦτ' Lef., πάντ' Byington // παρε...ει Lef., γαρε...ει Kör.] γάρ Kör., δλα δεῖ E.C., σε δεῖ Leo, ἐμὲ δεῖ Kör., ξτ' ἔδει οι ἔθελει Sud. // ποι] ποι Kör. // πεδήσασ] σε δήσας Schm. πεδήσας Lef. // κατα Lef., κατα.ιτ Kör.] καταλίπω Leo, καταλιπών Kör.

226 .με Lef., .αε Kör.] Δᾶε Sud., confirmed by Kör. // περιπατει...εισμε

Kör.] περιπατεῖν Lef., ποέσις με Leeu., Leo, Sud.

227 οὐ . . . ηθεσ Lef., ουκ(ν) . . . ηθεσ
Kör.] οὐδὲ ἀληθὲς Leeu., Sud., confirmed
by Kör. // . . . δ. λ. ασ Lef., . . .
δε(ο)λελα . . . κασ Kör.] πρός με λελάληκας
Kör., ἀληθὲς — Δα. πῶς δέ; Mo. λελάλη-
κας Sud. A change of speaker in or
at end of v. is indicated in MS. by pa-
ragraphus below

228 . . . ορν. λογ Lef., . . . θο
ρν. λω(ον) Kör.] μ' ἀθορόβως
Sud., με θορυβῶν Leeu., Legr., μεταβαλοῦ
Wil., παρακαλῶ Kör., ἀναβαλοῦ Sud.//
Lef. assumed the change of speaker
at the beginning of the v., πάλιν.
MS.

229 παρ. λθε:] πάρελθε Leeu., Legr.,
Leo // πασε. Lef., πασει:
Kör.] στὴ ἀγοράσει; E.C., τοῦτο δράσω·
(without change of speaker) Rob., Πυ-
θαγόρας el. Sud., σύ δ' ἐνεχυράσει; Schm.

230 εχοντα Lef., εχειντο Kör.] ἔχοντα
Lef., ἔχειν τὸ Kör. // π. α. κα. . .
(παισκαι ?) Kör.] πλήρες δν τε τοῦτ'; ἐμοι
δ' E.C., πάραγ'. ἔγω (ορ πάραγε δή.) τὴν
μητέρα Sud. // δ' transferred from next
v. by Leeu.

231 δ' εισιων] // κ. . . . τι Lef., κλ(α)
. . . τι Kör.] κλίθητι E.C., καλῶ· (ορ κά-
λει·) τι Sud., κάμοι τι Will., καλύν τι
Schm., καλῶς τι Leeu., Leo (space in-
sufficient, Kör.) // ουνδ. ορθως Lef., ουν
διορθωσ.. φ Kör.] συνδιορθώσεις Sud., ουν
διορθώσεις Kör., διορθωσ- Leo, διόρθωσον
Leeu. // ταχό Leeu., Leo, μέγα Sud.,
παρών Wil.

232 και Lef., καινυ Kör.] και νῦν
τρέμων Leeu., και νῦν δέει (δέει Sud.)
Schm., καινῷ δέει Sud. (formerly), και
νῦν ξτι Sud. (later), και νῦν λαλῶ Leo
// The changes of speaker are indi-
cated in MS. by paragraphus below
v. 231 and σε:

233 ευκρε Lef., ευκρε(ο)μη Kör.] εὐ-
κρεμῆ Rob., Schm., Sud., εὐτρεπῆ Leeu.,
εὐχερῆ Sud. (formerly), εὐκριῆ Wil.

234 ff. The speaker of vv. 234-240
was recognized as Sosias by Arn., Leeu.,
Legr., Rob. Sud. gives the passage to
a second servant of Polemon. A change
of speaker at end of v. 233 is indicated
in MS. by the paragraphus

235 ινα]

236 ακαρησ] ἀκαροῦς Leeu.

239 κακοδαιμον· ουτωδε(ι, η) . . . ογγει Lef.,
κακοδαιμον' ουτωδε(ι, η) . . . οτην Kör.] κακο-
δαιμον' ούτω. (so Head. w. ούτω, Leeu.
w. ούτω.) δῆλος ήν E.C., δεσπότην Head.,
διέφυγ', Leeu. // ἐνέπνιον Crois.

240 οιδ' ψητσπ . . . σ Lef.] οιδ' Lef.,
ἐκ τῆς προτέρας Leeu., ὡ τῆς προτέρας
Crois., ὡ τῆς πίκρας Crön., Head., Sud.,
all continuing to Sosias. Rob. gives ὡ
. . . παραφανεις v. 245 to Habrotonon,
Kör. to "Donax" (see on v. 252), Wil.
to Doris (no indication of change of
speaker within the line preserved in
MS.)

241 Δα. δ ξένος . . . παραφανεις Leeu.
(no indication of change of speaker at
end of v. 240 preserved in MS.) // παρ-
τελῶς Lef.

242 ταυτο Lef., τα(ο)υτο.. Kör.] του-
τονι Head., Leo

243 καὶ τὸ] τὸ δὲ as quoted (to δεσπό-
την) in schol. Aristoph. Plut. 35

244 .ν] ἀν Herw., Leo//πάλιν Head.,
Herw., Leeu., Leo, ποτε Sud.

245 παρ Lef., .ιαν Kör.] οταν Head.,
Leo, confirmed by Kör. // γαραφ Lef.,
παραφ Kör.] παραφανεις Leeu., Leo,
confirmed by Kör.

246 ff. Given to Polemon (to μεγάλα
v. 251) by Leeu.¹, Kör., to Sosias by
Leeu.², Rob., Schm., Sud. A change
of speaker at end of v. 245 is indi-
cated in MS. by paragraphus. In 1.

marg. a flourish (coronis) marking end of scene Kör., ζ Lef. = ΣΩΣ Sud.

247 κατ' Lef., κατ' Kör.] ἀφή-κατ' Herw., Leeu. // ε. οτησθυ.. σ Lef., εξωτησθυρ. σ Kör.] ἔξω τῆς θύρας Herw., Leeu., Sud., confirmed by Kör. // ... ασ Lef., .. (ν, π) ασ... ; Kör.] τὴν ἀθλιαν Leeu., τὸν θύλιον Sud.

248 τισαργ.. μ... σθ..... γα Lef., ... ρικι(τ)τ(ι)σεργ. ζου.. οσ... γα Kör.] ἡ περικερέις δργιζόμενος θλλην κόρων; E.C., ἐργαζόμενος Kör., ἐπικίνος δργιζόμενος αὐτὸς γίνεται Schm., δ μεν ἀρτίως ἀφικόμενος θαλφθησεται Sud., ἀνατίως ραβδιζόμενος ταχν κλαύσεται Rob. // Vv. 248—μεγάλα v. 251 given to Sosias by E.C., others continue to the preceding speaker. No indication of change of speaker is preserved in MS.

249 οιχεθ'] φχεθ' E.C., οιχεθ' Lef.

250 φρδασ' ήμνι μακρά Leo, confirmed by Kör.

251 μάντιν δ στρατιώτης Leo, confirmed by Kör. // At end λ (not κ) Kör.] λαμβάνει E.C., δρα τρέφει Sud., ληψεται Schm., Wil., έλαθ' ἔχων Sud. // Leeu., Sud. give μάντιν . . . τι to Davus, Kör. to "Donax," Rob. to Habronoton. μεγάλα: and paragraphus MS.

252 τούτον· Rob., τούτον; Leeu. // In r. marg. ΠΟ Kör., not reported by Lef., ΔΕ Zucker, only traces of letters .. Ric.] // Leeu.¹, Kör.¹ give κόψω τὴν θύραν to Polemon, Leeu.², Rob., Sud. to Sosias, Kör. now to "Donax." τι: and paragraphus MS.

253 ff. Leeu.², Sud. give the parts to Davus and Sosias, Leeu.¹ (also Mn. XXXVII, p. 120) and Kör.¹ to Davus and Polemon, Kör. now to "Donax" and Sosias.

253 ..ρε Lef., γαρε..ισ Kör.] γάρ εχειν; Sud., confirmed by Kör. // Σω.

τι γάρ εχειν Sud. (no indication in MS. of change of speaker after βούλει)

254 τι..... ν Lef., τι..οι'(?)ογ(ρι, ρη). ω Kör.] τις με λοιδορεῖ; E.C., τι στόλον αλπετε Leo // A change of speaker at end of v. 253 indicated by paragraphus; double-point after εχειν not preserved. Leeu. gives both vv. to Davus

255 προγε..... γ Lef., προσθε.. . . εμεβ(ρ)..ι Kör.] πρὸς θεῶν Leeu., Sud., ἐλευθέραν Wil., φέρετε (ορ φέρεις) βλαν; E.C., πρότερον θέτες ἔμφρονες Rob., πρὸς θεῶν. ἡ ἐλλεβορᾶς: Leo, πρὸς θεῶν καὶ δαιμόνων Leeu. // ἀπονεύησθε; E.C., πρὸς θεῶν Wil., Σω. (continuing) ἀπονεύησθε . . . κατακλείσαντες E.C. (a change of speaker in οι at end of v. 254 indicated in MS. by paragraphus), Σω. ἀπονεύησθε . . . κατακλείσαντες Kör., Sud. gives 254 a to Sosias, 254 b to Davus

256 γε.. εβ... τ Lef., προβ... ντ.. κ(β)νρ... Kör.] πρὸς βλαν (Kör.) τοῦ κυρίου Leo // Σω. εχειν . . . κατακλείσαντες Sud. (no indication of change of speaker preserved in MS.), others continue to preceding speaker

257 τολμάτε κατακλείσαντες Leo, confirmed by Kör. // ... σπ Lef., ωστι Kör.] ως τηρούμεθα E.C., ως τι (Kör.) τεχνώμενοι Leo, ως τι παιδίον Leeu., ως τι δὴ τάδε; Wil., ως τι, δύστυχες Sud. // Δα. ως τι to end of v. 258 Kör., κατακλείσαντες; and paragraphus MS.

258 οστ... Lef., οστ. σ. ισηρο(ε) Kör.] δοτις ει σύ Leo, confirmed by Kör., περιφανῶς Leo, σὺ πώποτε; Sud.

259 εκεινη Lef., Kör., εχειν Ric.] εχειν ήμάς χολήν Wil., ήμᾶς δρᾶν Leo, ήμᾶς ίδειν Sud., Kör., ήμάν μέλειν Leeu. // Change of speaker indicated in MS. by paragraphus below v. 258

260 το Lef., το...βο(ε) Kör.] τετρωβόλους E.C., Sud., τότον (ορ τοίνυν) βόα Kör. // είναι: and paragraphus MS.

261 οτανδε] δταν δ' ὁ E.C., δταν δὲ Lef. // τοιου....λθ Lef., τοιου....λα Kör.] τοιούτους λαμβάνη Schm., τοιούτους παραλάβη Sud.

262 η E.C., η Lef. // μαχούμεθ' ὑμέν Kör., μοιχός μεθ' ὑμῶν Lef. // .η...ε Lef., ηδ...ε...τ Kör.] Σωσ. ἀνοστού E.C., (no indication preserved in MS. of change of speaker after ὑμέν but paragraphus below) // In r. marg. a cross by a later hand, Kör.

263 πραγματοσ. σ' ἐλεον 9 lett. τεδψ. τε Lef., πραγματά (ι, ο)σ. σελεον.. προστρ. τεδ'ηπεσ Kör.] suppl. E.C., πράγματά γε σ' ἐλεον τ' ἀξια κακά τε διέπειν Rob. // Δα. ἐς δλεθρον . . . αὐτήν v. 265 E.C., Schm. gives vv. 263 ff. to Sosias

264 8 lett. ελθ' Lef., σ... προσ... ελθ' Kör.] ἐς δλεθρον ἐλθ' E.C., ἀπελθ' Rob. // αν.....αριων: Lef., αν.....τ(σ)α(ε) .. αριων: Kör.] ἀνδρῶν γελοίων E.C., ἀνθρωπε παριών Rob., Sud., παιδαρίων Kör., πελταρίων Leeu. // οικέτα E.C., οικέται Sud.

265ε.....αρ.....τοντ' εχειν Lef., ...σι.....ναρ.....φλογειτ' εχειν: Kör.] οὐ λήψετ' αὐτήν. ἄρδ γ' E.C., ὁμολογεῖτ' ἔχειν Kör. // Δα. (continuing) οὐ ... αὐτήν. Σω. ἄρδ .. ἔχειν; E.C. (no indication preserved in MS. of change of speaker within the line)

266 ον 10 lett. εν.....μαιτινασ. Lef., ονχ(κ) 9 lett. τ(γ)ει.....γημαιτινασ Kör.] οὐκ ισθ' δτ' ἐπέσθ — εδ γε μέμνημαι — τινας E.C., -ηγμαι τινας Kör. // Δα. οὐκ . . . ὑμῶν Kör., ἔχειν:, τινας (?: Kör.), and paragraphus below v. 265, MS.

267 ὑμων.....ασ Lef., ὑμων... . . . μασ Kör.] ὑμῶν; πθειν "ημᾶς"; (ὑμῶν Lef., ημᾶς Kör.) E.C. // Kör. introduces change of speaker after ὑμων (ὑμῶν: ? and no paragraphus reported below the line in MS.)

268ξ. ποσ Lef.,λη(η)ροσ

Kör.] παραληρεῖς E.C., τις ὁ λῆπος; Leo, παρ' ἀκαρές Sud.

269 Lef.

270 πονηρη... ν Lef., πονηρον Kör.] πονηρόν Leeu., Leo, confirmed by Kör. // μοιχόν: and paragraphus MS.

271 ε.....νεισ Lef., εικ. ινεισ Kör.] ει θρηνεῖς E.C., ει κρίνεις Leo, έτι δάκρεις Rob., έπιμενεις Hous., ει χαίρεις Sud.

272 ταπελτραψ... Lef., ταπελτι(ε) χ. μη.. Kör.] τὰ τελτ' ἔχοντες Head., τὰ τελτ' (Head.) ἔχοντιν (written τχουσιν) Kör., τελτάρι' ἔχοντες Leo, τὰ τελτάρια δη Leeu. // Change of speaker indicated in MS. by paragraphus below v. 271

273 κα. Lef., καγ Kör.] καν Arn., Crön., Legr., confirmed by Kör. // τετρωβόλους Arn., Crön., Head.

274 καλ.ιγ: Lef., καλεισ: Kör.] καλῆς Arn., Crön., Legr. // σκατοφαγοεις: πολιν Kör. (πάλιν Lef.)] ει σκατοφάγος. οι πόλιν (πόλιν Kör.) E.C., ώις σκατοφάγος ει Head., Leo, σκατοφάγος τις ει Leeu. // Change of speaker indicated in MS. by ει: and paragraphus

275 .. χονκ.. ομε....οι Lef., ωχ' ου καλωσμε...σοι Kör.] οὐ καλῶς περιττοι (ορ μεγαροι) E.C. (οὐ a scribal correction of ωχ = ουχ), "Ωχον καιομέτην σου Sud., οικοῦντος ωχροῦ, καθά με δέν, σοῦ Schm.

276 σαρκαλλ'] σάρκ', ἀλλ' Lef., σάρισσαν Wil. // .(.)σ Kör.] τέως Leeu., ώις Kör., Wil. // Δα. ἀλλ' to end of v. 277 Leeu. Change of speaker after σάρκ' not indicated in MS., but paragraphus below

277 εικασχ.....μητ..ε. ωσιασ Lef., εικικωσι(ν).....σ(μ)αγτ..σ. ωσιασ Kör.] έιοικειν ἀνδροφαγειν δ E.C., Σωστας Sud., έιοικ' ωσαι πτάκας αιτρος Σωστας Schm., έιοικ' διτλοισι ποτ' (ορ ωσαι ποοι) αιτρος Σωστας Sud. // Arn. gives to Doris (no

indication in MS. of change of speaker at end of v. 276)

278 ff. Kör. recognized the speaker as Polemon and interpreted the passage as an imaginary conversation. Arn. and Leeu. assign parts to Sosias and Doris (so also Kör. in ed.), Rob. to Habrotonon and Sosias, Sud. to Pataecus and Doris

278 .ε. μενειπρο . . . σοιδωρωγκτισοι Lef., .ε.. μενειπρο . . . (.)σοιδωρισ. ιεκτισοι Kör.] σὲ (i.e. σοι corrected to σὲ) μένει Rob., προερῶ σοι E.C., προλέγω σοι Arn., Δωρὶ Leo, μέγ' ἐκτέσαι Ε. C., σὸν μὲν εἰ πρόσει μοι, Δωρὶ, μέγα τὶ σοι (formerly Δωρὶ, κεκτήσαι) Sud., μένει, προλέγω σοι, Δωρὶ, μέγα τὶ σοι Schm. // κακὸν. E.C., Schm., κακὸν δώσω Kör., Sud.

279 ...σω Lef., ...ο(ορ. ω)σω Kör.] φήσω E.C., πρόσω Schm., δώσω Kör. // τούτων and αἰτιωάτη Lef.

280 ..τησομαδο Lef., ..τωσοναιο Kör.] οὔτως δναι Hous., confirmed by Kör. // λεγ'οτι] λέγε, τὶ E.C., λεγ' δη Lef. // Kör. continues to Polemon (*αιτιωάτη*: MS.), Leeu. gives vv. 280 and 281a to Doris

281 δέσσασα Hous., Leeu., Sud. // καταπέφευγε; Legr. // Kör. continues to Polemon (*καταπέφευγε*: and *·σασα*: MS.), Σω. πρὸς . . δέσσασα; Leeu., Rob., Sud., πρὸς γυναικά ποι; δέσσασα; Schm.

282 δέσσασα Leeu., Sud. // μυρρηνη]

283 τὴν Leo // οὔτως μοι γένοιθ' Leo, confirmed by Kör.

284εισ. Lef.,(.)ιπ Kör.] ἔμ' ἔλιπεν (written ἔλιπ') Leo, ἀπέλιπεν Schm., ὅπερ εἰπον Kör., after ως εἰπον Rob. // ἐνθάδε Kör.

285 ...ν...οι..νγ...ν Lef., ..μ...οι...νν...ν Kör.] τὶ μὴν ἔμ' αἰσχύνειν E.C., πάνθεινον οὖν· καὶ νῦν Rob. // παντελῶς Rob.

286 απ..επε...μα.....ευδη Lef.,

απ..ερ(θ)ε...ναὶ(γ) . . . λ. . . ευδηλ. Kör.] ἀποφθερεῖ, γύναι; δολοῦσ' E.C., εὐδηλος εἰ Kör., εἰτέν τεφευγέναι γ' ἔκεισ' εὐδηλον οὖν Rob.

344-362 Alternation of speakers indicated in MS. as follows: paragraphus under 345 (end of v. broken); μεθνεις γάρ: 348; μέλλον: 350; πεισθητι μοι: 351; paragraphus under 352; ἐπισήμηνον: and paragraphus 353; κράτος [:] 356; ἔξδλλυσιν: (C.) and ἡγεμών: (C. and L.) 357; ἀπελθ': and ἀπέρχομαι: (C.; in L. the v. is broken) 358; σοι: and paragraphus (C.; v. broken in L.) 362

Distribution of speakers: 344: Σωσ. ἔκειθεν . . . στρατηπέδον Kör., to Habrotonon Schm.; 346: Πατ. κάθενδ' . . . γάρ Kör., Arn., Leeu., Schm., Sud., to Polemon Rob.; 348: Σωσ. ἡττον . . . μέλλον Rob., Sud., to Polemon Kör., Arn., Leeu., Schm.; 350: Πολ. εν . . . μοι E.C., to Pataecus Kör., Arn., Rob., Sud., to Habrotonon Leeu., Schm.; 351: Σωσ. τὶ . . . ἐμοι E.C., to Polemon Kör., Arn., Leeu., Rob., Schm., Sud.; 352: Πολ. ὄρθως . . . ἐπισήμηνον E.C., to Pataecus Kör.¹ (no change of speaker indicated in MS. at end of v. 351; change of speaker in or at end of v. 352 indicated in MS. by paragraphus below), Πατ. ὄρθως . . . ἐρῶ. Σωσ. Ἀβρότονον, ἐπισήμηνον Arn., Rob., Sud., Ἀβρ. ὄρθως . . . ἐρῶ. Πολ. (Πατ. Schm.) Ἀβρότονον, ἐπισήμηνον Leeu.; 353: Πατ. εἰσω . . . ἀγει Arn., Rob., Sud., Kör.², to Habrotonon Kör.¹, Leeu., Schm.; 355: Σωσ. κακῶς . . . κράτος Kör.², to Habrotonon Arn. (no indication in MS. of change of speaker at end of v. 354), Πολ. κακῶς . . . ἔξδλλυσιν Kör.¹, Leeu., Schm. (κράτος [:] MS.), Σωσ. κακῶς . . . ἡγεμών Rob., Sud. (κράτος [:] and ἔξδλλυσιν: MS.); 356: Πολ. οὐτοὶ . . . ἔξδλλυσιν (as question) E.C., to Habrotonon

Kör.², to Sosias Arn.; 357: Σωσ. οὐκ
ἔσθ' ἡγεμών Kör.², to Habrotonon Kör.¹,
Leeu., Schm.; 358: Ἀβρ. πρὸς . . . ἀπελθ'
E.C., to Polemon Kör., alii; Σωσ.
ἀπέρχομαι Rob., Sud., to Habrotonon
Kör., Arn., Schm.; 359: Πολ. φυην . . .
σοι Kör.¹, to Sosias (continuing) Rob.,
Sud., Kör.² (ἀπέρχομαι: MS.)

344, 345, 347 Kör.

348. γιγος] ηὴ τὸν Kör., ἡττον Sud.
// ἡττον Kör., ἡττον; Sud. // ὡς cor-
rected to δω] // πεπωκασσωσ]

349 κοτύλην] κοτύλης Kör., πέπωκ',
τῶσις κοτύλην Arn.

350 μέλλον; Rob., μέλλον. Kör.

351 πεισθητή Kör. // ἐμοῖ] ἐμέ Kör.¹

352 νῦν ἔγιν Kör.¹, νῦν· ἔγιν Arn.

354 ἀγει] ἀγεις Kör.¹

355 οἳτ (δέ? Wilcken) πολεμεισ wri-
ten by corrector over διοικεισ] διοικέεις
Kör., πολεμεῖς σὺ Rob. // διαλυεται, cor-
rected first to διαλυσεται, then to δια-
λυετε ορ διαλυσετε διαλυεται Rob., Schm.,
διαλυεται Kör., Arn.

356 δέον (ορ ἔξον) Kör. // κρατοσ. ου-
τοσι] κράτος[:]ούτοσι Kör.

357 . . . φαμ' C. Lef., . . . κοσμ' C.
Kör., ο. ατακος L. Wille.] δ Wilcken,
Πάτακος Kör. // ἔξιλλουσιν: C., : om. L.]

358 . . . ων C., . ροστων L.] πρὸς
τῶν Lef. // ανθρω. φ. . λ L.]

359 . . . ε C., αῳηνε L.] // τι. C.,
τι L.] // καὶ γα 8 lett. ον L.]

360 . . . C., . χεισ L.] ἔχεις Legr.,
Wil. // χ. . . μον L.]

361 . . . δυγ' C. Lef., . . . αιτ' C.
Kör., δυνασαιτ' L.] δύνασαι τ' Kör. //
ποιει L.]

362 . . . καστρι' C.] // ησχυνθησ' C.]
// τισο L.]

363 . . δεν C. Lef., . . μεν C. Kör.] ειμέν
Kör. // τοιωντ' C., τρ. . . τ' L.] // ηνω
C., ην (om. ω) L.] ὡ del. White, con-
firmed by L. // Paragraphus below in C.

364 γ. . . γοσ L.]

365 f. λεγ. . . L.] // παταικε: C. Lef.,
παταικε: C. Kör., πατα. . . L.] Πολ.
(continuing) διαφέρει . . . ταύτην Kör.,
to Pataecus Lef., Πατ. διαφέρει . . . βρα
Rob. (ταύτην: C., L.), Πατ. διαφέρει δέ
τι. Πολ. ἔγω . . . ταύτην Sud. (no indica-
tion in MSS. of change of speaker
after τι)

367 οδα. . . C. Lef., οδο. . . μ. : C.
Kör.] δ δούς Wil., ἐμοι Kör., confirmed
by L. // τις; αὐτή. Lef., τις αὐτη; Rob.,
continuing to Polemon (δούς: L.)

368 πρε. . . υτη L.] // ταχα. . . σ
C., ταχα. . . ωσ L.] τάχα Lef., τέως
Head., Rich., Wil.

369 απεληλυθ' ου C., απεληλυθε. . .
L.] απεληλυθεν δ ού Leeu., απεληλυθ ούν
ού Head., Kör., Leo, Rich., Wil., απε-
ληλυθ' ούχι Crön., Head.

370 αὐτή Lef., αὐτή Wil. // τιφ. . .
L.]

371 λ. . . πηκασ L.] // ερεις C. Lef.,
L., εραισ C. Kör.] ἐρεις Lef., ἐρῆς Leeu.

372 . . . οι. . . σ. L.] // ωσθ' C.,
L.] ωι Head., Wil. // π. ιεισ L.]

373 . . . ληκτο. . . L.] // πονφερει
γαρ: C. Lef., πονφερειγαρ: C. Kör.,
ποιφερειγαρ L.]

376 ερωα. . . τ' L.]

377 απο. . . οσ L.] // εγκα L.]

378 ποτ. . . θησ L.]

380 ταδικημ. . . μαδε: C., ταδικημε
γκλημαδε: L.] ταδικημ' ἔγκλημα δέ Crois.
(who, however, gives ἔγκλημα δέ as
question to Polemon), punct. Kör.,
Πολ. ἔγκλημα δέ Wil.

381 Punct. Kör. // In L. para-
phus, om. C.

382 καταλε. . . πειμε L.]

384 παταικε: L.] // ουτ. . . δοκε. L.]

385 πολλ. . . L.]

386 αὐτή, πρότερον Leeu., αὐτή πρό-
τερον, Kör. // διαλ. . . L.]

387 πρε... βενο.. L.] // μοιδοκεισ., μοι..... L.] μοι δοκεῑ Crois., Herw., μοι δοκεῑ Lef., μοι δοκω Wil. // In r. marg. ΠΑΤ C.]

388 ορα.. L.] // λεγ... L.] // In r. marg. ΠΟΑ C.]

389 πατ 10 lett. σ.: L.] // πατακε... L.] // Πατ. μετριως Lef., Rich. continues to Polemon (μετριως: C., —ιως: L.) // In L. paragraphus, om. C.

390 σ..... ατηρια L.]

393 θεωρησαισ..... C., .εωρησαισ:κα λωσ L.] θεωρήσαις. Πατ. καλω̄s Wil., confirmed by L.

394 προ..... C.] πρὸς θεῶν Ell., Kör., Rich., Sud., confirmed by L.

395 :ωπαρ. C. Lef., :ωποσιδ̄ C. Kör., :ωποσιδ... ευρ'ιθι L.] ὡ Πόδειδον. Πολ. δευρ' ιθι Kör.

396 ενδυματαιοια corr. to ενδυμαθ' οια L.] // οιαδ' C., οιαδε L.] ola δὲ Ell., Leeu., Nic., Wil., confirmed by L. // ηνικ' α. C.] ηνικ' ἀν Crön., Ell., Head., Hous., Kör., Leeu., Leo, Nic., confirmed by L.

397 εωρακενεπ C. Lef., εωρακεισιγα C. Kör., εωρακεισισως:, ω written above ο, L.] ἔωρακεις Leeu., ισως Kör.

398 In l. marg. ΠΑΤ C.] // εγως: corr. to εγω̄: C. Kör., ε. αγε: L.] ἔγωγε Leeu., confirmed by L. // ε. C. Lef., η. C. Kör., η. L.] ην Crois., Rich., Wil., confirmed by L.

399 τ. φε... ννει... ὁ L.]

400 λαλω̄: C. Kör., L.] λαλω̄ Head.

401 ουδ'έν C.] // αλλαδειπατακεσε C., αλ... δειγεσε L.] ἀλλὰ δεῖ σε νῦν Crois. (del. Πάτακε, confirmed by L.)

402 παρασ'εις C. Lef., παραγ'εις C. Kör., παρα.... L.] πάραγ̄, εισ- Kör., Sud.

403 εισφθερεισθε] ἐκφθερεισθε Eitr., Head., Herw. // θαττ... μεις L.]

404 εκπε... ηκασι.ο. L.]

405 διδύναιντοδ'αν] ἀν δύναιντο δ' (del. second ἀν) Crön., Head., Kör., Leo, Wil., ἀν δύναι' ἀν Rob., νεοττιὰν δ' οὐκ ἀν δύναιντ' ἀν ἔξελειν Head.

406 ολοι πάρεισ'] ολοπέρ εἰσ' Kör.

409 .ενων Lef., Kör., αθλιων Ric.] αθλιων Hous., confirmed by Ric.

417 οικοντιν] οἰκον (del. τιν) Lef.

421 αυτοσ Lef., ουτοσ Kör.] οὐτος Leeu., Leo

425 μητηραγγελουσα] μήτηρ ἀπαγγελοῦσά Crön., Sud., ἀπαγγελοῦσά Lef.

427 εμελεγων] ἐμελέτων Head.

Fr. K assigned to this play by Lef., K² placed before K¹ by Kör., who reports that K is from the bottom of the page, though the lower margin is no longer preserved

585 Ca. 15 lett. ητερ'] λαθεῖν τὸν πατέρα καὶ (ορ τι οὐν λαθεῖν) τὴν μητέρ' E.C., τι νοεῖν γὰρ ὡς τὴν μητέρ' Sud., κερδαλεῖν δὲ νῦν | οὕτως τι πρὸς τὴν μητέρ' Leeu., so Schm. but w. δὲ τι | οὕτως ἀν //φ...ε. Lef., φ...ου(σ,ν) Kör.] φράζε μοι E.C., φερομένη ορ φρόντισον Sud.

586 ἐνταῦθα E.C., Kör., καὶ δεύρο (ορ Πάτακε) Sud. // καταφυγοῦν' Leo // ἐδυνάμην; Sud. // οὐ, σκοπεῖς Απν., Rob., οὐ σκοπεῖς, Sud.

587 Suppl. Sud. // γυναῖκα, E.C., γυναῖκα — Rob., γυναῖκα; Sud.

588 .ορογ....αον Lef., .γορον....(.)αον Kör.] μονονυμένην οὐ E.C., γέγον' οὐτος,—δλλ' (δλλ' Leeu.) Sud., Wil., φρονοῦσιν. δλλ' Leeu. // τουτ'] // έχη; Leo, Sud., έχη. Rob.

589 έσπενδον] έσπενδεν Sud., reading αὐτὸς γ' in v. 590

590 τ' suppl. Leo, Sud. (w. έσπενδον), δ' Lef., γ' Rob. // ἐκεῖνος; Leo, έκεῖνος. Lef.

591 κατέστησ',] κατέστησ'; Sud.

592 εχθραν] ἐχθρόν E.C. // πρατ(γ) Kör.] πράττειν Schm., Wil., πρᾶγμα μοι

E.C., ηὐξάμην (ορ ήξιον) Sud. (both w. ἔχθραν τε πράττειν), πρᾶξιν ἐκτελεῖν Crön.

593 αἰσχρὰν ἐμοῦ Leo, πανουργίας Crön., ἀκοσμίας Kör., ἐδεξάμην (ορ οἴστην πάλιν) Sud.¹, ἐνοῦσαν ἀν Sud.²

594 πρέξα. εἰψασ] ἦν ἔξαλειψασ' Wil., ἦν ἔξαλειψασ Crön., Leo, Sud.¹, ἦν ἔξαλειψης Rob., ἦν ἔξαλειψασ' Sud.² // αἰσχρὰ φανεῖ E.C., αἰσχύνομαι Leo, αἰσχύνεται Sud., αἰσχός ποτ' ἀν Crön., αἰσχρῆς δικη Rob. // E.C. gives v. to Pataecus (no indication preserved in MS. of change of speaker at end of v. 593), others continue to Glycera

595 Suppl. Leeu., Sud. // E.C. gives v. to Glycera (no indication preserved in MS. of change of speaker at end of v. 594), others continue to Glycera

596 με γενούναι Kör., με γενομένην (ορ δὲν καταγαγεῖν) Sud.¹, κού καταφρονεῖς Sud.², πονηρίας Crön., μ' εἶναι κόρην Leeu.

597 πολυτίκητ' Lef., ἀδικα δὲ Wil., εἰθ' ἀ φῆς Herw., ἀνδρα δὲ Leeu., ἀνδρα με (ορ ἀνθίσιον) Sud., Πολέμωνα δ' αἴτιον Gerh.

598 μὲν πειθομαι Wil., γὰρ οὐ κρινῶ E.C., ἐγῷδ' θτι σ' ἡδίκει Kör., δ' ἀπέρχομαι Herw., ἔγωγε πειθομαι (πειθομαι Wil.) Gerh.

599 εἰς ἀλλας κόρας E.C. after εἰς ἔτέραν τινὰ Sud. and εἰς ἀλλας κόρας Kör., who give 599b to Glycera (no indication of change of speaker preserved in MS.), μή στε γ' οὖν Gerh. continuing to Pataecus

600 οὐχ ὑβριστικῶς E.C., οὐ προαιρετούν Kör. who gives to Pataecus, οὐ μείζον λόγον E.C., οὐχ ὑπὲρ λόγον Gerh., both giving to Glycera, λοιπόν: without paragraphus MS.

601 ἀνθίσιον δ' ἔπραξέ με (ορ ἀνθίσιον γ'. . . σε if by Pataecus) E.C., ἀνοσίως ἐκάκωσέ με Kör. who gives to Glycera,

ἀνοσιώτατον μὲν οὖν Sud., ἀνθίσιον γ' ἔφαντο Gerh. giving to Pataecus, δεινόν: and paragraphus MS.

602 οὐκ ἔσθ' ὄραν Sud., δ σοβαρός. ἀν Kör., οἷον τάχ' ἀν Sud., δμως δ' οὐκ ἀν Gerh. // ἀθλιωτέραν | Sud.¹, οἰηθῆ μ' ἔχειν Kör., ἐργάσαστο τις Sud.², εἰς τὴν οἰκλαν | πέμψας Gerh. // After v. 602 Kör. conjectures that the thought was τοτε γεγονούναι μ' ἐξ ἐλευθέρου | πατρός

603 ἐμοῦ E.C.

Fr. 392 Kock recognized the fact that the quotation from this play may have been lost from the gloss on ἀποδεῖξαι in Bekk. Anec. 427. 33

619-630 Alternation of speakers indicated in MS.: paragraphus under 621; βούλει: and possibly space for : after ταῦτ' 622; paragraphus under 623; -σ': and ἀρισθ': 626; σοι 627; οἰδε: 628; -ς: 629

Distribution of speakers: Πατ. τι οὖν . . . φιλτάτη E.C., Πατ. τι οὖν βούλει; Kör. (below 621 paragraphus, but no room in MS. for : after τηρεῖν; after βούλει double-point), Γλ. (continuing) τι οὖν βούλει Lef., Rob., Sud., Γλ. (continuing) τι . . . τι βούλει Leeu. (βούλει: and ταῦτ' [:?]: MS.), Γλ. κομίσασθαι . . . ἀνθρωπον Kör. (ταῦτ' [:?]: MS.), Πατ. κομίσασθαι ταῦτ'. Γλ. -γνωκας . . . ἀνθρωπον Lef., Πατ. κομίσασθαι ταῦτ'. Γλ. -γνωκας . . . βούλει Sud., Πατ. κομίσασθαι ταῦτ'. Μοσ. -γνωκας . . . ἀνθρωπον Rob., Γλ. κομίσασθαι ταῦτ'. Πατ. -γνωκας . . . φιλτάτη Wil., Γλ. τι βούλει Rob., Πατ. τι . . . φιλτάτη Kör. (no indication in MS. of change of speaker after ἀνθρωπον, but paragraphus below), Πατ. φιλτάτη . . . μοι Lef., Leeu., Sud. // Γλ. διὰ . . . πραχθῆσεται E.C., Γλ. διὰ . . . μοι Kör. (no indication in MS. of change of speaker after φιλτάτη, but paragraphus below), Γλ.

πραχθήσεται . . . γέλουσιν Lef., Γλ. πραχθήσεται Sud., Γλ. πραχθήσεται . . . σ' Leeu., Πατ. πραχθήσεται . . . σ' Kör. (no indication in MS. of change of speaker after *μοι*) // Πατ. τοῦτο . . . σ' Sud. (no indication in MS. of change of speaker after *πραχθήσεται*), Γλ. τοῦτο . . . γέλουσιν Rob.¹, to Moschion Rob.², Πατ. δλλ' . . . σ' Lef., Rob. (no indication in MS. of change of speaker after *γέλουσιν*) // Γλ. ἐγώδη τάμ' ἀριστ' Lef., Kör., Rob., Sud., to Pataecus Leeu. // Πατ. οὕτως . . . οἰδε Lef., Πατ. οὕτως . . . σοι; Γλ. η Δωρὶς οἰδε Kör., Rob., Sud. (σοι: MS.), Γλ. οὕτως ἔχεις. Πατ. τῶν τις . . . σοι; Γλ. οὐ, Δωρὶς . . . τις Leeu. (no indication in MS. of change of speaker after *ἔχεις*, but οἰδε;) // Γλ. καλεσάτω . . . τις Lef., Πατ. καλεσάτω . . . λέγω Kör., Rob., Sud. (τις: MS.) // Πατ. δλλ' δμας . . . λέγω Lef., Leeu.

619 At end ἔδωκέ μοι Sud.

620 ἐκέλευσεν δ' Leeu., εἰωθ' οὖν Leo, εἰωθν' Sud., ἐβούλημην Crois. // ἔχειν Crois.

621 Crois.

622 ταυτ.... γωκασσ(θ, ε) Kör.] ἀπέγνωκας σὺ γὰρ E.C., ἐπέγνωκας σαφῶς Crön., ἐπέγνωκας (Crön.) and σύ γ' οὖν Rob., θρασύν ορ σφοδρόν Wil., ιθ', ἐγνωκας σύ γε Sud., ἔγωγ'. ἐγνωκας εδ Head.

623 ἀνθρωπον, E.C., ἀνθρωπον. al.

624 μ....ραχρ...σεται Lef., μ....ραχρ.σεται Kör.] μοι Crois., μῶν Sud., πραχθήσεται Eitr., Rich., Sud. // πραχθήσεται; E.C., Sud.¹, πραχθήσεται. Sud.² Leeu., Kör., Rich. const. w.foll.

625 τοντογελοουν] γε add. Head., Leo, τὸ Rich., Sud.¹, τοντὶ Crön., Leeu.

626σ' Lef., ...ρσ' Kör.] εἰξασ' E.C., ὥκειν σ' Kör., ποσιν σ' Ell., Leo, δρᾶν σ' Ell., Head., μ' ἐᾶν σ' Sud.¹, ήμῶν σ' Sud.², τημᾶν σ' Leeu., σιγᾶν σ'

Rich. // γαμ' Lef., ταμ' Kör.] τάμ' Ell., Leeu., Leo, confirmed by Kör. // αριστ'] // ἔχεις; Herw., ἔχεις. Lef., ἔχει Leeu. // In r. marg. ΠΑΤ]

627 τις τῶν Leo, Sud., τῶν τις Leeu., η τις Crois.

628σ] η E.C., η Leo, Sud., οὐ, Δωρὶς Crois.

629σ] ἔξι Leo, λών Rob., νυν Crois., ἔμοι Sud. // τις Crois.

630 9 lett.' Lef., 8-9 lett. ρ(β)εγτ' Kör.] δαλλάγηθ' Kör., ἀπιθε πάρεστ' Sud., ὑπάκου' Leo // νυνιλογοσγ(δε)γωλε γω'] λόγοις νυν λέγω E.C., λόγοις ἔγω λέγω (ορ λέγω δ' ἔγω) Leeu., λέγω νυν λόγοις Sud., λόγοις νυν λέγω Schm.

631 Suppl. E.C., τι δή με δεῦρ' ἐκάλεσας Rob., πάρει', ιδού. τι ἔστιν Leeu., — τι δ' ἔστιν Sud. // In r. marg. ΔΩΡ]

632 8-9 lett. οὐσιν] τάχα δ' εἰσομ' οἰον E.C., οὐκ οἰσθας οἰον Leeu., τι ἔστι; ποῖον Rob., τι δ' ἔστιν; οἰον Sud., τι δ' ἔστι; ποῖον Kör., σαφῶς λέγ', οἰον Schm. // E.C. gives to Moschion, to Pataecus Crois., Leeu., Sud., to Doris (continuing) Rob., Kör. (κεκτημένη: MS.), to Glycera Schm.

633 9 lett.] τὴν κιστίδ' Crois., τὴν κιστίδ' Leeu.

634 11 lett. ηδί' Lef., εδί' Kör.] ἔχουσαν Ell., Leo, συνέχουσαν Crois., οἰσθας Rob., οἰσθα Crois., αἴτη Ell., νη Δι' Crois., Ell., ιματίδι' Leeu., ἀργυρίδι' Sud.

635 11 lett. διεισ Lef., 9 lett. λνεισ Kör.] τηρεῖν Leeu., τι παθοῦσ' Sud., τι γὰρ οὖν Kör., Schm., τι αλέισ Kör. // Lef. continues 635 a to Glycera, Πατ. 635 a Schm., Sud. (no indication in MS. of change of speaker at end of v. 634), Πατ. τι δλέισ, δθλία E.C.? Μοσ. πέπονθα κτέ. Sud., to Pataecus Lef., Kör., Rob., to Glycera Leeu. // δθλία:] // In r. marg. ΠΑΤ]

636 *νὴ τὸν Δια τὸν Crois.//σωτῆρ',*
έγω E.C., σωτῆρα, *νῦν* Rob., Schm.,
καὶ τὸν Rob., δεινὸν Schm., θαυμάσιον
Sud., καὶ τρέμα Kör.

637 καὶ τοικίδιον E.C., ἀποτύπερον
Sud. // ηκ Lef., ηκε Kör.] ἡ κόρη δοκεῖ
E.C., ἡ κωμῳδία | εὑρηκεν Sud.

646 ff. Kör. recognized the speakers as Pataecus, Glycera, and Moschion

646 ὁν Κör., δτι (or ὡς) Rob. //
Πατ. ὁν... ἐστηκεν Arn., to Moschion
Κör., Rob., Schm.

647 Kör.

648 ἐστηκεν; Kör. // πτραγοσ, σύ¹
written above η] //τράγος:]

649γ' Kör., ...? Wilc.] κέρα γ'
Κör., κέρατ' Leeu., τὰ δύο γ' Arn.,
πῶς δῆτ' Sud., ἥδη τ' Rob., οὐτως ἔχει
τοῦτ', οἰδα? E.C. // Πατ. —ἔχει . . .
οἰδα Leeu. (τοῦτ': MS.), Γλ. καὶ . . . τρί-
τον; Πατ. πετεινὸς . . . ἀθλίας E.C. (no
indication in MS. of change of speaker
at end of v. 649), Γλ. καὶ . . . ιτνος. Πατ.
τῆς . . . ἀθλίας Leeu. (no indication in
MS. of change of speaker after οἰδα or
ιτνος), Πατ. —ἔχει τοῦτ'. Γλ. οἰδα. Πατ.
καὶ . . . ἀθλίας Arn., Πατ. —ἔχει . . .
ἀθλίας Kör.², Μοσ. —ἔχει τοῦτ'. Πατ.
οἰδα . . . ἀθλίας Kör.¹, Rob., Sud.

650, 651 Kör.

652 οὐ Κör., ἐν Wil., πῶς; Leeu.,
τῶν ἀδυνάτων Kör. // τουτικοι] τοῦτ', ἐμοὶ¹
Κör., τοῦτ'; ἐμοὶ E.C., τουτὶ μοὶ Rob. //
δοκεῖ] δοκεῖν Kör.

653 7 lett. τι] ἀποτέλεσμα E.C., ἀλο-
γήν τι Kör.², ἀθελούστι Kör.¹, σχεδόν τι
Wil., ζητοῦντι Rob., σκοπούντι Sud.

654 9-10 lett. εσθαι] αἰσχρῶς E.C.,
μετ' ἐμοῦ (or μετὰ τῶνδε) Kör., λάθρα
Rob., διδύμα (or διδύμους) Sud., τῷδε
Arn., προέσθαι (or θέσθαι) Kör., ἀφέσθαι
Sud., παράθεσθαι Arn.

655 18 lett. ν] εἰ δ' ἀρα τι πιστὸν E.C.,
ἀλλ' εἰ τετύχηκεν Kör., εἰ δ' ἐστ' ἀδύνατον

Arn., οἰμί· εἰ δὲ γέγονεν Wil., εἰ δ' οὖν
δέδρακεν Leeu.

656 12 lett. ρμ' Wilc., ρημ' Kör.]
οἰως E.C., οἰων Wil., ἀπεστέρημ' Wil.,
ἥδη κάκοιτ' ἔφθαρμ' Kör., οὐδ' αὐτὸς αὐ-
τῆς εἰμί Arn., οἰφεκακῷ πέφυμ' Schm.

657γιτινηδη Kör.,τυχηδη
E.C. photog.] ἡ δυστυχῆ δὴ E.C., δήλου,
τιν' ἥδη Kör., ἢ Ζεῦ, τιν' ἥδη Sud., καὶ
τού· στιν' ἥδη Rob., τάδ' ἐστιν' ἥδη Schm.
// Kör. gives to Pataecus, Schm. to
Glycera

658 σήμαιν' ο Rob., σήμαινε Kör. //
τ' ἐμοῦ] γ' ἐμοῦ Schm.

659, 660 Kör.

661 ἐπάναγε Wil. // ροθ] ρέθος βλέπω
E.C., ρόθιον συχνοῦ (or ρόθιψ στρεψεῖς)
Κör., ρόθιψ τινι Wil., ρόθιως ἄγαν (or
ρόθιον σθένει, ρόθιον βίᾳ, ρόθιον δραμών)
Sud., ρόθιψ τανῦν Arn., ρόθιώς τις εἰ (or
οὖν) Rob. // Kör.¹ gives to Pataecus,
Arn., Leeu., Sud. give vv. 661 f. to
Moschion

662 η.ω] ἡκω Kör., ἡλω Sud. //
έγω Kör., ἐμῆς Rob., στενόν Sud. //
Kör.¹ gives to Moschion (no indication
preserved in MS. of change of speaker
at end of v. 661), Arn., Leeu., Sud.
continue to Moschion

664 Kör.

665 τῷ...οι] τῷν ἐμοὶ Kör. (who
proposed to correct to τῷν ἐτι), τῷν ἐπι-
ζητουμένων Arn.

666, 667 Kör.

668 ταμαδ'] τὰ δ' ἐμά μ' E.C., τάμα
δέ μ' Rob., τάμα δέ γ' Arn., τὰ δ' ἀλλ' (or
τάμα σύ γ') Kör., τάμα δ' ἐπ- Sud.

670, 672 Kör.

671 μητρὶ Kör. // ποῦ Wil.

673 εθρε.....τοτ', καὶ written over
τοτ'] ἔθρεψ', ἔπειρ τοτ' Kör., ἔθρεψ', ἡ καὶ
τοτ' Sud. // ειδεκειμενην] εἰδ' ἔκκειμένην
E.C., εἰδει κειμένην Kör.

674 Kör.

675 κρη...τιν' ε...αι] κρηνην τιν' Kör., εἰπ' εἰναι E.C., εἰπε καὶ Kör. // τ' add. E.C., γ' Kör.

676 κοτιθεισ, αι written over κο] χωτιθεισ Kör.

679, 681 Kör.

680 ηλι... Kör., τυχ.. Sud. photog.] κλίνειν Kör., τύχης Sud.

682 επροσθει, μ written above τ] // ν... Kör., νεον Sud. photog.] νεῖς; E.C., νέον — Herw.

683 Wilc.

684 εἰθισμένος Wil., δοκῶν τέως Sud.

685 τῷ...] πάθους E.C., πότμου (or πένου) Kör.

686 Kör.

687 ...ιν] διγριον Sud., Wil., δεινὸν Wilc.

688 εφολκιο. Kör., εφολκια: Wilc.] ἐφόλκια Wilc., ἐφόλκιον Kör., Πατ. ἐφόλκια | ἡγησάμην Sud. (no indication in MS. of change of speaker after τύχης, but ἐφόλκια: (doubtful) and paragraphus), τῆς τύχης ἐφόλκιον. Kör.

689 Kör.

690 τρέφειν ἀβούλον Kör. // τρέπονται E.C., τρέπον Kör.

691 Ca. 18 lett. αβεργατωνταντωργε... Kör. ("sed litteris στα vix duarum litterarum spatiū relinquitur" Sud.), φ(ρ).λτ(π)ατ' ων. (γ, ε, κ, ρ, π, σ)αντ(γ, π) α(λ)λλ(α, χ)επ(τ)ό E.C. photog., the φ being now below the line, torn from its place) δηλοῖς (or δεῖξαις) ἀληφῆς, φίλ-τατ', ὧν πάντ'. ἀλλ' ἐπὸν E.C., τῶν πάντων τέλος (τέλος Rob.) Kör., τὸ δ' ἀρρενοῦν δηλαβέ τι τῶν πάντων; Γλ. πάντι Sud. // E.C. gives to Glycera, Kör. continues to Pataecus, Sud. continues 691 a to Pataecus, giving 691 b to Glycera // Wilc. reports paragraphus below; doubtful

692 τοκον....παρελ. βεμηνυθησεται Kör. (Wilc. doubts παρελ), ε(σ, γ)φ(ρ)

γ(π)....φ(γ, π)αρ..ε(β)εμηνυθηγ(σ)ε(γ, σ)ταν E.C. photog.] ἔφη τι πᾶς (ορ τι νῦν); ἀρ' οὐκ ἐμηνύθη γε πᾶν; E.C., τέπον and μηνυθησεται Kör., τὰ ποῖα δὴ παρέλαβε; Πατ. μηνυθησεται Sud. // E.C., Sud. continue to Glycera // Paragraphus below

693 β..χνυτισχ Kör. (Wilc. doubts χ), β... ἡνγαρ(κ)ι...? E.C. photog.] βαθὸν ἡνγαστριον E.C., βραχύς τις χρυσον Kör., βραχύς τις ἀργυρούς Sud. // Arn., Rob. give to Pataecus

694 τ. (γα Wilc.)...ρι...τοις..με ροις Kör., σ..κροσδετοις...εμενοις E.C. photog.] σμικρὸς δὲ τοῖς ἐκκειμένοις E.C., <τοῖς> ταιραροις τοῖς κειμένοις (assuming that γάρ was written after τροσών) Kör., παρευρέθη τοῖς κειμένοις Sud. // Paragraphus below

695 εκει...αναθεω.....κι...τι..ενετ.. Kör., ε.ει...ανδογ(ε)ε...ε.κ..τ(γ). ενετ οχ..σ: E.C. photog.] ἐπεικέ (ορ ἵτ' εἰπε) τάρδον. ἐν δὲ τοντφ γ' ενστοχεῖς E.C., ἐκεῖνον Kör., ἀναθεώμεο', ει Wil., ἀναθεώμενη Sud. // E.C., Kör. give to Glycera, Rob., Sud. to Moschion // At end of v. :, paragraphus below

696 τισ. νωτ.....με.....αδη Kör., τι...νωτει.....ε....ιτα...λαδη E.C. photog.] τι οὐν ποτε; ίών γε κεῖται E.C., δηλαδή Kör., τις ήν δ ποτήσας; οίσθα γράμμα δηλαδή Sud. // E.C., Kör., Rob., Sud. give to Pataecus // Paragraphus below

697 ειχε...ουτ.....ιαμο. πατερ Kör., εασ...λοντ.....μο. πατερ E.C. photog.] ξα' οὐν τοῦτ' ἀριστα. δει σέ μοι, πάτερ E.C., ειχε αιδη μοι, πάτερ Kör., ειχεν τουντο ". . . ιάμον," πάτερ Sud. // E.C., Kör., Rob., Schm., Sud. give to Glycera // Kör. reports paragraphus below; doubtful

698 ε.ο. σανειπειν.....αξωητιση Kör., .μουσαρειπειν.....μιώητιση E.C.

photog.] ἐνδονταν εἰπεῖν εἰκόν' ἔν τινη τις
ἢν Ε. C., ἔχοις ἀν εἰπεῖν μοι πότερα (πό-
τερα Crois.) ξώνη τις (ξώη τις Crois.,
Rob., Schöne, Sud., Wil.) ἢν Kör., εἰ
ταρά ξώνη Rob. // E.C. continues to
Glycera, Kör., Rob., Sud. give to Pa-
taecus, Schm. to Moschion // Paragra-
phus below

699 Suppl. Kör., ἢν γάρ Kör. 1, ἢν
γάρ. Sud. // E.C., Rob., Schm. give to
Pataecus, Kör., Sud. to Glycera //
Paragraphus below

700 οὐκογνωσυνηκασα.....εστω Kör.,
βαδ. πυνηκακα.....εστω E.C. photog.]
βάδηη συνήκα· καὶ τοδ' εἰπεις τῶν ἐμῶν
E.C., οὐκοῦν συνήκας Kör., δύστυχες, τῶν
σῶν κακῶν Sud. // E.C. gives to Glycera,
Kör. to Pataecus, Rob., Schm., Sud. to
Moschion // Paragraphus below

701 χ.. φημειτρα Kör.] χρυσῆ τε
μίτρα Schöne, after χρυσῆ τε μίτρα Kör.,
μίτρα τε χρυσῆ Herw. // πατα.....ρει
...α Kör., πανταδ.....νεινμ'ερασ E.C.
photog.] πάντα Kör., δ' ἐκφαίνειν μ' ἔρας;
E.C., γοῦν εἰρηκά σοι Sud. // E.C., Rob.,
Schm. give to Pataecus, Kör., Sud. to
Glycera

702 οὐκέτι καθέξω Kör. // τασα.....
ειδεγ...ορ Kör., .ιλταταδ.....ειδεγω
E.C. photog.] φίλτατ', δόδικος εἰ δ' ἔνω —
E.C., τὰς - - - Kör. // E.C. gives to
Glycera, Kör., Rob., Schm., Sud. to
Moschion

703τιπροσ...εσθεμ.....α..ν
ο. (a written above ν) Kör.,ειτ(γ)οδιν
οσθερος.....φ..νε E.C. photog.] ἀδι-
κεῖ σ' δδ' οὐδε θετὸς ἐμός γ', ως φανεται
E.C., — τι προσέχεσθε Kör. // E.C.
gives to Pataecus, Kör., Schm. to
Glycera

704 πάρειμ τοῦτον Kör. // .μα.....
α..εγω Kör., μια.....(.)κα.ψεγω
E.C. photog.] μαρδον ως νῦν καὶ ψέγω
E.C., ινα πόθωμαι πάντ' ἔγω Sud. // E.C.

continues to Pataecus, Kör., Sud. give
to Moschion // Paragraphus below

705 ὁ θεο, τις Kör. // εστιραγμοσ.
ροστ...το Kör., εστοηησισ...(.).ροστ...αγ
E.C. photog.] ἔστι' θησαι, εἰ μὲν δετερ
αν E.C., ἔστιν οὐτος ὁ προσιών Kör., ἔστιν
οὐτος; Ερρ' δετις τοτ' ει Wil., ἔστιν αθθις
ὁ προσιών ποτε Sud., ἔστιν αν θθρυβος, τις
Rob. // E.C. gives to Moschion, Kör.,
Sud. to Glycera, Rob. to Pataecus. //
Paragraphus below

806 ff. Ox. Pap. II, no. 211, assigned
to the Periceiromene by Grenfell and
Hunt. Grenfell and Hunt give general
credit for the greater part of their
restorations to Blass; "G.-H." in the
following is to be interpreted accord-
ingly

857 τοῦτο γε Weil, φλημάφα G.-H.,
πρὸς θεῶν Sud.

858 G.-H.

859 ὡν. Δωρ. ως φησι νῦν E.C., ων.
Δωρ. θάρρει πάλιν Leeu., ων τῆς φιλτάτης
G.-H., ων Γλυκέρας; Δωρ. πάλιν Kör.

860 G.-H.

861 προθυμηθεισ] προθυμηθῆς G.-H.
// ἀκάκως τούνθένδ' ἔχειν Wil., ἀκάκως,
γενήσεται Weil, ἀκευσθ' δο' ήδικεις Marx,
ἀκαρῶς πορεύσεται Sud.

862 ειλπομ'] ἐνιλπομ' G.-H. // εν
τοῦτ' ιστ' G.-H., ἔγω E.C., Δωρ. ίδων
G.-H., δτ Wil., ἐτει Leeu., οὐ τοῦτ', ω
φίλη Weil, Δωρ. εο τοῦτ' ἀκοτελῶ Dz.

863 εγωσ' ελ, γ written above ε] ἔγω
δ' (δ' for σ' Blass) ἐλευθέραν G.-H.

864 σ' add. Blass // δει λέγειν G.-H.

865 μάργ' E.C., σχέτλι' (ορ δειν')
Kör., φθονέρ' Wil., Ἐρως Wil., θυμέ,
θῦμ' Weil, μοι, τύχη Sud., παρακοπή¹
Rob., Γλυκέριον G.-H.

866 ἐφίλησεν τύτε Rob., ἐφίλει δ' η
κόρη Kret., ἐφίλει δ' η γυνὴ Crois., εἰσ-
δέξατο Wil., ἐδέχεσθ' η κόρη Weil

867 G.-H. from fr. 862 K.

868 ἀνακρίναι δέον Polak, ἀδικεῖσθαι δοκῶν Wil., αὐτὴν ὑπονοῶν Herw., ἀλογίστως πάνι Weil

869 ἀπηγχόμην Wil., ἀπωλόμην G.-H.

870 G.-H.

871 κατεγέλα G.-H., δ' ἔμοῦ. E.C., γ' ἔμοῦ; Crois., γέ σου; G.-H., καταγελᾶς ἔμοῦ. Sud.

872 Kret.

873 ἐπεκήτας' G.-H. // τ(τ)α(δ, λ) G.-H. (very doubtful, only the upper tips of the letters remaining over a break)] θέντι E.C., πάλαι(?) G.-H., πάνι Rob., ταχὺ Herw., τάλαι Kör., τελεῖν Weil

874 εναγέλια] // ποθ G.-H., ασε E.C. photog.] ἀσεβὲς πάνι E.C., ποθουμένων G.-H., ποθουμένους Weil, ποθ' ὡς τάχος Rob., ποθ' ὡς δρᾶς Crois., Πέθω τε καὶ Sud., γεθημένον Polak

875εκ G.-H.,ειρεκ E.C. photog.] στένειν (ορ θρηνεῖν) E.C., θέντι G.-H., θεοῖς Sud., φίλους Weil // τόδε G.-H., ποτέ Weil, τελεῖν Sud.

876 δέει ποεῖν Leeu., δ' ἀπ' ἀγορᾶς Wil., δ' ἀπὸ τύχης Herw., δὴ πάρα Weil, δ' εἰς καλὸν Sud.

877 μαγειρος, ο written above μ] // θυέτω G.-H.

878 In 1. marg. ΔΩ] // κανοῦν μὲν οὖν G.-H.

879 G.-H.

880 βιωμοὶ G.-H., ποθεν G.-H., τινα Rob., θεοῦ Weil.

881 G.-H.

882 πολλωφανειγον corrected to πολ λαωφανειησ] // . . . ξ] νῦν Γλυκέραν ταχύ Leeu., νῦν ἔξεισι τις Sud., δὴ τι δ' ἡ γύνη; Crois.

883 δὴ χώ πατήρ G.-H., δεῦρ' δ τε πατήρ Wil., δευρὶ πατήρ Sud.

884 τᾶν, ἀποδραμῆ (ορ ἀποτρέχεις) E.C., τᾶν, οὐ μενεῖς White, τάλαι, τι δρᾶς

Herw., τάλαιν' ἔγω G.-H., τάλας ἔγω Dz., τάλαιν', ξιθι Sud.

885 ε(σ) . η(ν)ε(θ, ο, σ)γ(μ)γ(τ, ι)ακοντοσε. !ηνθ.ραρ.] οὐ τοι δράκοντος ἔστι E.C., σοῦ γ' οὐχ ἐκόντος ἔστι; Rob., σοῦ γε ἀκοντος εἰσι (for ἀκοντος εἰσι σοῦ γε) Kör., εἰσω· κακὸν τοσοῦτον Sud., ξέσιο, ἀκοντον, Δωρὶ Kret. // τὴν θύραν Kret., ηγ θύραν Sud. // ψοφεῖν; (ψοφεῖ Kret.) Sud.

886 ει τι δεῖ G.-H., οἰς με δεῖ Sud.

887 G.-H.

888 δέχεσθαι Dz., δὲ λῦσαι Weil, δεδέχθαι G.-H. // τὴν δίκην G.-H.

889 G.-H.

890 ἀλλ' ἐκκαλεῖτω G.-H. // δραμῶν Weil, Πολέμων' Wil. // αὐτὸν ταχύ Herw., αὐτίκα μάλα Leeu., Πολ. αὐτὸς μὲν οὖν Wil.

891 In 1. marg. . . ΔΕΜ] // ἐξέρχουμε Leeu., ἐκάλεσας Sud. // εντρακιας G.-H.

892 Γλυκέραν G.-H., ὑπαρ G.-H., γὰρ Kör., δέ Wil. // ἐβούλετο Leeu., ἐπέθει φίλους Wil., ἐπέθει πάλαι Crois., οὐδέ εἰδ' δραρ G.-H.

893 πυθόμενος G.-H. // ἀ δ' οὖν ἔγω G.-H., νῦν δ' ὡν λέγω Sud., δρθῶς ἔγω Weil, δρθῶς δ' ἔγω Kret.

894 G.-H. from fr. 720 K.

895 G.-H.

896 τόδε Weil, γ' ἔχει G.-H., σύ γε Sud., λέγεις? E.C.

897 ὡν, δτως G.-H., γενόμενος Sud.

898 προκετωσ, ε written above ω] τοὺς σοὺς φίλους Weil, τὰ φίλτατα Wil., τὴν παῖδα μου Vitelli, Γλυκέραν τάλαι Kret., ποθ' ὑστερον Herw., θυμούμενος Sud.

899 In 1. marg. ΠΟΔΕ] // παρ' δλιγον G.-H.

900 οὐδὲ μὴν δναρ Weil, οὐδὲ μέμψομαι Wil., οὐδαμῶς ἔγω Kör., οὐδὲ μῆποτε G.-H., οὐδεπάποτε Leeu.

901 γλυκερα·] Γλυκέρα G.-H., Γλυκέρα Wil. // φιλτατη·] φιλτάτη G.-H. // μόνον G.-H.

902 In l. marg. ... KE] // πραγμάτων G.-H.

903 ὡς φίλη Weil, τῇ Διᾳ G.-H., γὰρ λέγεις Sud.

904 ἐξ ἑμοῦ G.-H., τοθ' ὅτι Sud.

905 παταίκε·] // ξητητέον G.-H.

906 G.-H.

907 φιλεινού] // καὶ θεοί G.-H., φιλτάτη Dz. // Μοσ. ὡς . . . θεοί E.C., after Kauer (*Wien. Stud.* XXVI, 1904, p. 208), who gives to a fourth speaker. G.-H. give to Glycera, Wil. to Polemon

SAMIA

Rob. assigns papyrus fr. LP to this play, placing it in the first act.

1 Lef.

2 μαίνομαι (or μαίνεται) Kör.

3 Leeu., Wil. // A context for vv. 1-3 suggested by E.C. in note

8 εγγυνετ·]

10 ερριπτ·ευθν·] εὐθὺς del. Lef.

11 αἱ Kör., αἱ Lef.

14 Lef.

15 σκοτωθμένος Crois., confirmed by Kör. // εἴω Lef., ε(ο,σ,θ).χ(μ) Kör.] συνχνά Hense, έσω Lef., θ' ἄμα Crön., σφόδρα Maz.

18 ταμεῖον] ταμεῖδον Crön., ταμεῖδον Herw.

25 f. Punct. Bod., Head., Kör., Leo, Wil. // ειναι written in marg.]

28 "μέγ· . . . ποῦ;" Crön., Eitr., Kör., Leo, Nic., Wil.

31 Μοσχίων· Eitr., Herw., Maz., Nic., Pres., Wil., Μοσχίων Lef.

32 ἐπει Lef., ἰδού? E.C.

33 γέγονεν (γέγονε Lef.) Hense, Wil., δλλη Lef. (p. 207), τόδε Herw., Rich.

38 γε(v)ναι Kör.] γεγονέναι ορ δεκνύναι Kör.

45 Punct. Legr., Maz., Wil., παρεξ· γῆλαξε· "τι; Lef., παρεξ· γῆλαξε τι αὐτή· (αὐτη· Leo) Leeu., Leo

46 "αὐτή . . . σε," καὶ "βάδιζε . . . εὐτραχέστατα." E.C. after Legr., Maz., Wil., who include καὶ in the quotation, and

Lef., who construes τίτην as nom. Leeu. gives οὐκ . . . οὐδέν, Crön. οὐκ . . . εὐτραχέστατα, to the nurse.

48 η Lef., η ορ ω Kör.] ὡς Kör., η Lef.

49 Lef.

50 καγώ] κάγω Lef.

51 ἐξήλθον] ἐξήλθον Lef.

55 εστιτουτοανησ] αὐτής ἐστι τοῦτο Crön., Head., Leo, Maz., Nic., Wil., ἐστι τοῦτο ταύτης Ell., Kör.

56 εμοι Lef., Ric., εμοι Kör.] ἑμοῦ Lef.

58 οὐθ'] οὐθ' Lef., δ γ' ορ οὐθ' (= δ ἔτι) Wil., οὐθ' Maz.

64 πρώτον] πρότερον Eitr.

65 Lef.

68 εξινθ' Lef., ει· ινθ' Kör.] εισινθ' Leeu., Sud., εξινθ' Lef.

69 ἀγρᾶς Legr., Leo, Maz. // εατέον Leeu., Sud., πειρατέον Crois., Ell., Legr., Leo, Maz., Nic., Rich.

70 τοῦτον Leeu., Sud., εἰς δέμον Rob., τοῦτον ἀκάδε Leeu., τοῦτον εὐθάδε Sud., τοῦτον θ' οὐς ἀγει Sud., cf. P. 354, τοῦς δλλοὺς έσω Wil., τοῦθ' δτως ἐρει Leo, τοῦ μαθεῖν ἀ δει Rich.

71 εἰ 8 lett. ε. . . ρυ Lef., εγ. . . ι(τ) ω(ο).γ(ο)ε(θ) . . . ου Kör.] ἐπειγε E.C., πρὸς θεῶν Hense, Rob., ἐλέσσον, πρὸς θεῶν Rob., (μάγειρ)ε, τι λαλεῖς, πρὸς θεῶν Hense, ἐγώ σκοτῶν σε δῆτ' Kör., ἐπισκοπῶν σε δῆτ' Crois., ἐγώ, μὰ τοὺς θεούς Wil., ἐπισφάξεις μ', έγωγ' Eitr.

72 Lef.

73 π.....εθ.. Lef., π.....σ(ε)

θ... Kör.] πάνται ορ πάνου (παῖς Leeu.)
Hense, πρὸς θεῶν Leeu., πάντα πάντως
(πάντως Crois.), πρὸς θεῶν Kör., παντά-
πασιν. May. σέ γε θέλων Maz.

74 γε 10 lett. νο] γ' ἐμοί (ορ γέ μοι)
Crön., Head., τι εἰ βαρὸν E.C., νὴ τοὺς
θεούς Crois., Crön., Head., γε· μάτην
λέγων λέγουν Herw., Maz., so but w.
δὲ πῶ ποιόν Crois., μῶν λέγων λέγουν Eitr.,
γέ μ' ἐκτείνειν λέγουν Hous., γέ μοι· ποιῶ
λέγουν Kör. // May. ἰδιώτ'. Παρ. ἐγώ;
May. δοκεῖς, κτέ. Lef., May. ἰδιώτ'! ἐγώ;
Παρ. δοκεῖς, κτέ. Leeu. (ἰδιώτ': and ἐγώ:
MS.)

75 Lef.

76 πόνται γυναικές Lef. // εἰσι, πηγικά¹
Keil, εἰσ', δηγηκά Lef.

81 εἰ] ἡ Rob. // φίλατα² Lef.

83 παράγετ'] πάραγε μ' Eitr.

84 :ναὶχι:] σὲ ναὶχι Wil., ναὶ, ναὶχι
Head., Leeu., νῦν; ναὶχι Ell.

85 σπυρίδα Leo, Maz.

86 τοι 8(9) lett. δεν Kör.] τούτον μὲν
οὐδὲν E.C. after τούτον μὲν οὐδὲν Head.,
Kör., Leo, Wil., τούτων σε μὲν οὐδὲν
Crois. // Παρ. (continuing) τούτον . . .
δέσποτα v. 92 Leeu. (τῆγ: and pa-
ragraphus, λανθάνει, πέπληχε: and
paragraphus below v. 89 MS.)

87 τῷ 8 lett. ραττομενον Lef., τῷ(ε, ω)
.....γ(γ)α(ω)..ραττομενον Kör.] τώ-
φθαλμίδων E.C., πραττόμενον Lef., τῷ
γ' ἐνθαδί Rich., τῶν ἐνθαδί Leeu., τούτον
τὸ νῦν Crois., τὸν ἀνδρὸν σορ τούτον δὲ
πᾶν Wil., τοιουτον Leo, τολμηρότατα
Hense, τὸ πᾶν γ' ὄρη Head., τὸ τῇ Σαμία
Kör., τῶν κρυπταδίων Schm., τηρεῖ τὸ
πᾶν Maz., τηρεῖ δὲ πᾶν Rob. // Leo,
Maz., Rob., Wil. continue to Demeas
(λανθάνει: MS.)

88 Lef.

89 Kör., Legr., Leo, give διαγε . . .

δέσποτα to Parmenon, Lef. to Demeas.
πέπληχε: and paragraphus MS.

91 πρὸς θεῶν Leo, κεραμίων. πρὸς θε-
ῶν, Lef. // Maz. and Leo continue πρὸς
θεῶν . . . δέσποτα to Parmenon, Παρ.
πρὸς . . . δέσποτα Lef., Wil. (no indica-
tion in MS. of change of speaker after
κεραμίων)

92 ποεινδευρ'] ποειν; ίθι δεῦρ' Leo,
Maz., ἄγε add. Lef., σε Ell., Wil., ἔτι
Sud. // τῆς θύρας Lef. // θύρας· | ἔτι Wil.,
θύρα | ἔτι Lef.

93 δεινυντ. ρ.] δὴ νῦν, Παρμένων Lef.,
δεῖ νῦν, Παρμένων — Kör.

94 Lef.

95 τι γὰρ Lef., τι οὐν (ορ με· τι)
Eitr., τι δὲ Hense

96 μ', ησθημ' ἐγώ (ἐγώ from v. 97)
Wil., μ' ἡδη τάλαι Hense, με, Παρμένων
Leo, τὸν δεσπότην Bod., Eitr., Leeu., με,
νὴ Δία Rich., τῆς Ἐστίας Ell., Kör., ἐμὲ
νῦν. Παρ. ἐγώ; (ἐγώ from v. 97) Sud.

97 ἐγώ, written at beg. of v., trans-
ferred to end of v. 96 by Head., Sud.,
Wil., deleted by Leeu. // Ἀπόλλων Lef.
// γώ μέν οὐν Crois., Ell., Head. (ορ
τουτού), Leo, ἐγώ; μὰ τὸν Ἀπόλλων, μὰ
τὸν Διόνυσον, οὐ Nic.

98 Lef.

99 μηδέτ' Nic., μηδὲν Lef. // καλῶς
Leeu., Leo., Nic. // Παρ. οὐ . . . καλῶς
Leeu. (no indication in MS. of change
of speaker after δηντί)

100 ἡ Head., Nic., Wil., ἡ Lef. //
ἀδεί Lef., αδολ̄ Kör.] ἀδόλως Kör., ἐρῶ
E.C., ἀδόλως βλέπω (ορ γ' ὄρω) Hense,
ἀδόλως λέγω Schm., ἀδέως λέγε Wil. //
Lef. gives the end of the v. to Parme-
non; so Hense, Schm. Wil. continues
to Demeas (δεῦρ': MS.)

101 τίνος ἐστίν; Wil., confirmed by
Kör., πρόσεστιν Lef. // Δημ. τὸ . . . ἐστίν;
Παρ. ἡν, τὸ παιδίον — Wil., Παρ. τὸ . . .
πρόσεστιν; Δημ. ἡν. τὸ . . . μητρός; Lef.

102 τίνοσσ 8 lett. σ:χρ...δ.σ:] τίνος
ἐστι μητρός; Παρ. Χρυσίδος Lef., :Χρυ-
σίδος: MS., Παρ. τίνος ἐστ' ἐρωτᾶς; Χρυ-
σίδος Hous., Παρ.(continuing) τίνος ἐστι;
μητρός Χρυσίδος(ορ Παρ. τὸ παιδίον; Δημ.
τίνος ἐστι μητρός; Παρ. Χρυσίδος) Wil.

103 σῷ 10 lett. ὠλαστ] σοῦ, νὴ Δλ'.

Δημ. ἀπόλωλας Lef., σοῦ, δέσποτ' Hense

104 ...ιδιακριβ...ταὶ. μ Lef., ε. ωι
διακριβῶ...τακαῖτ(η)ε(σ) Kör.] ἐγύρδ'
Kör., Leeu., Leo, κάτοιδ' Maz., δλλ'οιδ' Herw., σό, νὴ Δλ' (ορ εὸ οιδ') Head.,
διακριβῶς Lef., πάντα Leeu., Leo, καὶ
πέφραστ' ἐμοὶ Leo, καὶ ὑστημαι πάλαι
Leeu., κῆστημαι καλῶς Kör., καὶ πιστώ-
σομαι Hense, καὶ πέπεισμ', δρᾶς Rob.

105 Lef.

106 τ.....ει.....ταὶ Lef., π...α
(δι)ισ(ε)ι(ν).....τ.ι Kör.] παιδίον Kör.,
ἐκείνον E.C., διὰ τὸ Leo, πῶς διεκομίσθη, διὰ
τὸ Leo, παιδὸν' ἐκείνης ἡ τανῦν αὐτὴ Ell.,
τὸ παιδίον τίνος ἔστ' δ τι νῦν Sud.

107 ..εφη 10 lett. ἀλ' Lef., ...εφη
(9) lett. ἀλ' Kör.] τὶ δὲ φῆς; Maz., ἐρω-
τᾶς; Hense, δλλ' Lef., τὶς ἔφη; Δημ. σύ
γ' ἀφεις τοῦτ' Eitr., τὶς ἔφη δὲ — Δημ. μὴ
κρύπτ' Leeu., τὶς ἔφη τάδ'; Δημ. οὐδέτες
Leo, τὶς ἔφη δ'; Δημ. ἐρωτᾶς; Hense, οὐ
φησι τούτου γ' Rob.

108 τιγδεστιν Lef., τιγδεστιν Kör.]
τίνος ἐστίν; Kör., τὶς δ' ἐστίν; Lef., τοῦ-
τον 'στιν; Leeu.. // :ε..... Lef., :ε.....
...ο(α, ε) Kör.] εἰπά Kör., δεῖ σε E.C.,
εἰπά σοι με (ορ εἰπά πάντα) Kör., εἰπε
πάντα Rob., εἰκόσ' οὐδὲ Wll., ἐν τόδ' οίδα
Leo, ἐμὲ δ' εὐτοθί Maz., ἔφηρ δὲ πάντα
Lef., ἕστι σά πάντα Hous., ἐμὲ γέ φημι
Rich., ἔστι· χρή δὲ Leeu.

112 ηληγ' :] ἤδη γ' Leo, Rich., η ληγ'
Lef., η λέγ' Kör., Wil.// ἀπόλωλα. Lef.,
ἀπόλωλα; Wil.

113 χρονος] χθονός Lef.

114 Δημ. (continuing) ὡ Lef. (alθήρ:
MS.)// ὡ — τὶ Head., Leo, ὡ τὶ Lef.

118 γ 8 lett. ροσ Kör.] ἡ Crois.,
Crön., Eitr., Ell., Hense, Herw., Kör.,
Leo, κρατούμενος Kör., Leeu., τεκληγυμέ-
νος Hense, Herw., κατεχόμενος Leo, ταγ-
κασμένος (ορ βεβιασμένος) Head., ταρηγυμέ-
νος Crois., Crön.

119 Lef.

120 ἀν Herw., Kör., Legr., Leo, Maz., Nic., Rich., Wil.// διανολας Crois.
// ἡς Ell., Herw., τρὸν τοῦ Leeu., ἡς τὸ
πρὸν Herw., ἡς πάλαι Ell., ως τὸ πρὸν
Crois., ως τρὸν τοῦ Leeu., κάτι νῦν Maz.,
καὶ τὰ νῦν Kör., νῦν ἔτι Rich., Sud., Wil.

121 τεπ.θ..ε. Lef., τεπεθετ'α. Kör.]
τ' ἐπέθετ' Leeu., Leo (-ero), Sud., con-
firmed by Kör., ἀν Leeu.

122 φανεταδ' αὐτῶ] φανέντ' (αδ' del.
Lef.) αὐτῷ Bod., Crön., Kör., Leeu.,
Leo, Nic., Wil., φανένθ' αὐτῷ Lef.

123 εραν Lef., ερων Kör.] ἐρῶν Leo,
Wil., confirmed by Kör.

124 Lef.

125 Ell., Leo, Maz., Rich., Wil.

126 οὐκ δντ' Ell., Head., Leo, Wil.,
οὐκ δντα γ' (ἐν ομ.) Crois., κούκ δντ' Head.
// δ' ἐργάζεται] δ' ἔργυ' ἐργάζεται Leeu.,
Leo, δειν' ἐργάζεται Wil., δητ' ἐργάζεται
Maz., δ' ἐξεργάζεται Head., Rich.

127 τοιαῦτ' Head., ἀνθητ' Leo, σάφ' οιδ'
Herw., εὐ οιδ' Wil., καὶ δειν' Leeu., Maz.,
πολὺς τ' Ell., Keil.

128ε Kör.] καιρόν Herw., Leeu.,
τρίτον Leo, τὸν οὐκ Crois., τιν' οὐκ Kör.,
τὸν μηδ' Rich., ταῦτ' οὐκ Wil.// τοι] τω
Ell., Nic., Rich., Wil., που Leeu., ποτε
Nic., Rich.

129 τοιαῦτ' Crois., δλλ' Leo, οιδ'. Leeu.
// οὐδέτω Crois.

130 131, 132 Crois.

134 οὐδ' ει Leeu., Leo, ει καὶ Arn.,
Kör., Legr., ει μὴ Crois.

136 ἀνθρωπος Leeu., ἀνθρωπος Lef.
// θλεθρος — Leeu.

139 *τατυμημεν]* *τάτυχημα μὲν* Rich., Sud.

147 *Δημ. ἐκ . . . σεαντὸν* Kör., Leeu., Legr., Leo, Maz., Nic., to Parmenon Lef.

149 *τις* Leo, Wil., *τις* Lef.

150 *ποι* Lef., *παι* Kör.] *παι* Leo, Nic., confirmed by Kör.

151 *ποσιδῶ]*

153 *μοι*] *μοι* Kör.

154 *παντ']*

153 *Δημ. εἰς . . . ἥδη.* Χρυ. δύσμορος. *Δημ. ραι . . . οἴομαι* Ell., Leo, Nic., Wil. (no indication of change of speaker at end of v. 156, δάκρυος: without paragraphus MS.), Χρυ. (continuing) *εἰς . . . ἥδη.* *Δημ. δύσμορος.* Χρυ. *ραι . . . δάκρυος;* *Δημ. παύσω . . . οἴομαι* Lef.

160 *ποιουσαν]*

162 *καντὶ* Lef., *και: τι* Kör.] *καὶ* —. *τι* "καὶ;" Eitr., confirmed by Kör. // *Δημ. διὰ τοῦτο καὶ* — Χρυ. *τι* "καὶ;" E.C. after Leo (Δημ. διὰ τοῦτο. Χρυ. *καὶ* — Δημ. *τι* "καὶ;"), Sud. (Δημ. διὰ τοῦτο to end of v.), and Eitr. (Χρυ. διὰ . . . καὶ — Δημ. *τι* "καὶ;") (no indication of change of speaker after διειλόμην or after τοῦτο in MS.; *καὶ*: *τι* *καὶ*: MS.). Lef. gives the whole v. to Chrysis

163 *κακομανθάνω·] οὐ* add. Ell., Sud., Wil., *νῦν* Keil, Leo, Nic. // *Δημ.* (continuing) διὰ . . . κακόν. Χρυ. οὐ μανθάνω Ell., Wil. (no indication in MS. of change of speaker after κακόν). Leeu., Sud. give the whole v. to Chrysis, Lef. to Demeas, Leo, Kör., Rob. continue the whole v. to Demeas (*τι* *καὶ*: MS.)

164 *Δημ. τρυφᾶν . . . ητίσταο'* Lef. (μανθάνω· without paragraphus MS.)

166 Punct. Leo, Wil., Χρυσὶ· μανθάνεις πάνταν; Lef.

167 *μιτῶ*: Lef., *λιτῶ*: Kör.] *λιτῷ* Kör., Leo, Wil.

168 *δετισ..* Lef., *δετισ.* (i.e. space for :) Kör.] δὲ *τις*; Leeu., Leo, δὲ *τι σε*; Wil., δὲ *τι σε* — Lef. // *Δημ. μὴ μοι λάλει* Lef., δὲ *τις*[:] MS.

169 *ἴχει* and *πάρα*· Sud., δρᾶς· and *πάρα προστίθημι* Lef.

170 5 lett. missing before *θεραπανα* Lef., 3 (or 4) Kör.] *ἰδού* Rob., *νῦν* (or *ἴτι*) Kör., *ταῦτι*· Leo, *κεσμον* Lef. // *θεραπανα* Lef., *θεράπαιαν* Sud. // *χρυσὶ* *χρυσὶ* Lef., *Χρυσὶ* Rob.

171 *τις ἐστι·* Kör., Legr., Leo, Wil., *τις· εἰς τι* Lef.

172 Χρυ. (continuing) *βέλτιστ'*, δρα Lef. (προσιτέον: MS.) // μὴ δακῆς Leo, μὴ δάκρυς Lef., μάδικῆς Hous.

175 *οὐτῶ*· Leeu., *οὗτω* Crois., *τούτῳ* Wil. // δάκρει. E.C., δάκρει | δύως. Leeu., δάκρει; Wil.

177 Χρυ. *καὶ . . . ιδού* E.C., Χρυ. *καὶ . . . ἥδη* Lef., Δημ: (continuing) *καὶ δικαίως.* Χρυ. *εἰλλ' ιδού.* Rob., Δημ. (continuing) *καὶ δικαίως.* Χρυ. *εἰλλ' . . . ἥδη.* Leo, Nic. (διαλέγγ: and paragraphus MS.)

178 *εἰσέρχομ']* *ἀπέρχομ'* Kör., Leo, *εἰσέρχομ'* Crois., Nic. // *Δημ. εἰσέρχομ' ἥδη* Rob., Sud. (no indication in MS. of change of speaker after *ιδού*), Δημ. (continuing) *τὸ μέγα . . . ημάρτανες* v. 185 E.C. (ἥδη: MS. without paragraphus), Χρυ. (continuing) *εἰσέρχομ' ἥδη.* Δημ. *τὸ μέγα . . . ημάρτανες* Lef., Χρυ. *τὸ μέγα πρᾶγμα.* Δημ. *ἐν τῷ . . . ημάρτανες* Rob., Sud. (no indication in MS. of change of speaker after *πρᾶγμα*)

180 *σε*, Χρυσὶ] *σ' ἐταῖρα*, Χρυσὶ Leeu., Leo, transferring *ἐταῖρα* from v. 181 // δραχμὰς δέκα] δέκα Leeu., Leo, transferring δραχμὰς to v. 181

181 *μόρας ἐταῖρα]* δραχμὰς *μόρας* Leeu., Leo // *ἐταῖρα]* *ἴτεραι* Head., Rich., *δει* (or *πολὺν*) Maz., *κόραι* Nic. Kör. proposes to leave v. unchanged (*ἐταῖρα* υ υ __, cf. Men. 727 K. There,

however, read ἡ γ' ἔταρα, διαφανὲς) // διατρέχουσ' E.C., δὴ τρέχουσ' Crois. // ταδειπνα] δέπτνα (del. τὰ) Crois.

182 καὶ, η written above] ἡ Crois., Ell., Head., Leeu., Leo, Maz., Nic., καὶ Lef.

186 εγωτησ] ἔγωγε τῆς Leo, Maz., Wil., τάλαινα τῆς ἐμῆς τύχης ἔγώ Head.

193 προς, θε written above] πρόσθε Lef.

194 κλαίουσ'] κλάουσ'; Head., Leeu., κλαίουσ'. Lef.

195 ποτ' εστιτο] ποτε τὸ (del. ἔστι) Head., Leeu., Leo, ποτ' ἔστι (del. τὸ) Ell.

199 ἐμβροντησα] ἐμβροντησα Rich., ἐμβροντησά (construed w. preceding) Leeu.

200 ff. Χρυ. οὐκ . . . ἐκκέκλεικε Nic., Wil. (ἢδύς· or ἢδύς·, without paragrapheus, ἀρτίως: and paragrapheus MS.), Νικ. (continuing) οὐκ . . . ἀρτίως. Χρυ. δο . . . ἐκκέκλεικε Lef.

202, 203 Lef.

204 χολὰ Arn., Crön., Eitr., Herw., Kör., Maz. // Δημέας χολὰ; E.C., Δημέας; χολᾶ; Crön., Δημέας χολᾶ. Arn., Eitr., Herw., Kör., Maz.

345 ἀλλὰ Lef., ἀλλὰ Kör. // ἐλθών — Leeu., ἐλθών; Kör., Rob. // "μικρόν;" E.C., μικρόν, ὡ τάν! Head. // σθέται Lef., σθέομαι Wil. // Δημ. ἀλλὰ . . . ἐλθών Lef., Δημ. ἀλλὰ . . . τάν — Νικ. σθέται . . . Leeu., (ἐλθών: without paragrapheus MS., no indication of change of speaker after τάν). Leeu. recognized Niceratus as the second speaker

346 πάντα πράγματ] πᾶν, τὰ πράγματ' Crön., Leo, πάντα πράγματ' Herw., Wil., πάντα τέλος ἔχει τὰ πράγματ' ἀνατέτραπται Crois., Head. // νηδία] νὴ τὸν Δία Crön., Herw., Leo (or νῷν. — νὴ Δία), Wil.

348 ἀνθρωπος Lef., ἀνθρωπος Wil.

351 Lef.

352 θύσειν Leo // . . . εμπρησειν] εἴτα πρήσειν (written εἰτ' ἐμπρήσειν) Leo, φησὶ πρήσειν Wil. // νιωδούν Rich., Sud., εἴτα δοῦν' Leo

353 οιφογ(μ) . (.)ρ . . . (.επληχε] θύομ' Wil., Ἡράκλεις Kör., θύον Lef., θύον ἀρτύσειν Rich., Sud., θύον Ἀτρειδῶν Keil, θύον ἐσπέρας Rob. // ἡ add. Lef.

354 σκη. . . . θυρωπος] σκηπτός, οὐκ θυρωπός (οὐκ omitted in MS.) Crois.

358 Δημ. τῆς . . . αὐτόχειρ Lef., Νικ. (continuing) τῆς γυναικός. Δημ. αὐτόχειρ; Leeu. (γένωμαι: MS.), so Leo, reading however γυναικός τ'.

360 αὐτη Leeu., αὐτή Lef., αὐτῆ Leeu., Leo, Nic.

361 Νικ. σοι δ' . . . προειπειν Wil., Lef. continues to Demeas (Νικήρατε: MS.)

368 μονομαχήσω Ell., Crön., Kör., Leeu., Leo, μονομάχης ὡ Lef.

372 εγωσε Lef., εγωγε Kör.] ἔγωγε Eitr., Leeu. // Νικ. ἔγώ σε. Δημ. θάττον . . . μον Lef., Νικ. ἔγωγε! θάττον . . . σύ Leeu. (:ἔγωγε: MS.)

373 κ. . . π Lef., κ. . . γ. Kör.] κάγωγε Leeu., κέκραγε Kör. // Lef. continues to Demeas, Νικ. ἀλλὰ μήν . . . Δημ. φεῦγε, Χρυσί. Νικ. κρείττων ἔστι μον Rob. (no indication in MS. of change of speaker after κάγωγε and Χρυσί)

374 απ. φ. Lef., απτε Kör.] ἀπτε Kör., ἀπίθ Lef. // Νικ. πρότερος . . . μαρτύρουμαι Leo (νυνι: MS.), Δημ. (continuing) πρότερος . . . νυνι. Νικ. τοῦτ' ἔγώ μαρτύρουμαι Lef., so Rob., who however begins Demeas' speech w. πρότερος, Νικ. πρότερος . . . νυνι. Δημ. τοῦτ' ἔγώ μαρτύρουμαι Leeu.

375 οὐδ' ε 11 lett. Lef., οὐδ' ε. ε. . . θε ρ. . . Kör.] suppl. Leo

376 6 (7) lett. κεισ] καὶ διώκεις; Rob., οἷον ἀδικεῖς Leeu., οὐ τοδ' ἀδικεῖς; Wil., ἡ γάρ ἀδικεῖς Leo

377 οὐδ δίδως Kör., ἀποδίδως Wil. // τούμβν: Leo, τούμβν. Lef.

378μ(ν, λ) Kör.] πείσομ' E.C., τύπτομ' Wil., ἔστε μ' Kör., καὶ μάλ' Leo // Δημ. ὡνθρωποι. Νικ. κέκραχθι εἰσιών Lef., Δημ. Νικ. ὡνθρωποι. Δημ. κέκραχθι. Νικ. τὴν εἰσιών Leo, ὡνθρωποι: and κέκραχθι. MS.

379 Δημ. τι δὴ Leeu., Leo (no indication in MS. of change of speaker after εἰσιών but paragraphus below), Lef. gives τι γάρ ποιῶν; to Niceratus, τοῦτο to Demeas (after τοῦτον a slight lacuna)

381 σαντὸν] σεαυτὸν Crön., Head., Leo, Nic., Wil. // Δημ. κάτεχε δὴ σεαυτὸν Leeu., Leo, Wil. (no indication in MS. of change of speaker after μοι), Lef. continues to Niceratus

385 δεον] // περιπάτησον Crois., Crön., Ell., Legr., Leo, Wil. // ενθαδιμακρῷ] ἐνθαδὶ, transferring μικρᾶ to beg. of v. 416, Crön., Head., Legr., Leo, Wil., μικρὸν del. Crois., Leeu.

386 μικρᾶ (from v. 385) Crön., Head., Legr., Leo, Wil., βαὶα Crois., βραχύ τι Leeu., μετ' ἔμοι μικρὸν Nic. // περιπατήσω; Leeu., Leo // σεα 10 lett. λαβε Lef., σεα 7 (8) lett. λαβε Kör.] σεαυτὸν Crön., Ell., Head., Legr., Leo, Wil., κατάλαβε Leo, σύλλαβε Ell., Wil., ἀνάλαβε Crön., Head., Legr.

387 εἰπειοιλεγον 9 lett. τε] λεγόντων Lef., λεγόντων, εἰτέ μοι Ell., Head., Legr., Leo, Nic., Rich., Wil., Νικήρατε Wil., σὺν πώποτε Head., συχνύν ποτε Leo, ὡς φίλτατε Legr.

388 οἵ 8 lett. σερρυγ] χρυσὸς δὲ Ζεὺς (written ὡς Ζεὺς χρυσὸς) Crön., Ell., Head., Kör., Legr., Leo, Nic., Wil.

389 διατον] διὰ (τοῦδε) Crois. // At end Lef., π. ρ. Kör.] ποτε Legr., Wil., πάνν Kör., λάθρᾳ Crön., Crois., λαβών Ell., Leo (or ξυδον ὡν), θεὸς Eitr.

391f. το... ξενος Lef., το... γενοντος Kör.] τοῦ τέγους Wil., confirmed by Kör. // Νικ. τὸ πλεῖστον . . . ἔστι Wil. (no indication in MS. of change of speaker after δει), Δημ. (continuing) — ει . . . τὸ πλεῖστον; Νικ. ἀλλὰ . . . ἔστι Lef., πλεῖστον: MS. Lef., πλεῖστον. MS. Kör. // τοτὲ . . . τοτὲ White, τότε . . . τότε alii

393 ὑδωρ.δρᾶς; Rob., ὑδωρ, δρᾶς Lef. // ἔστιν. Leeu., Leo, Nic., ἔστιν αἰς Lef.

394 Δημ. μὰ . . . σὴν — Crön., Head., Leo, Wil. (no indication in MS. of change of speaker after με), Νικ. (continuing) μὰ τὸν Ἀπόλλω. Δημ. 'γά μὲν οὐ . . . σὴν Lef. (no indication in MS. of change of speaker after Ἀπόλλω)

397 ἔστεκακέν] ἔχλενακέν Nic.

398 εστινακριβωστογεγενημενον] ἔστι, ἀκριβῶς οἴδα, Ell., Leo, Wil., οἴδ' ἀκριβῶς, ἔστι Leeu., ἔστι, ἀκριβῶς οἴθι (ορ ισθ' ἀκριβῶς, ἔστι Head., τὸ γεγενημένον Leeu., τὸ γεγενημένον Lef.

400 γεγονός. Kör., γεγονός; Lef.

403 σοι διὰ κενῆς] διὰ κενῆς σοι Rich.

404 παιδα:] παιδᾶς (const. w. foll.) Leo, παιδᾶς (w. τρέφει for τρέχει Lef.) Crois., Ell., Head., Kör., Legr., Nic., Rich., πηδᾶ Crön., Leo, Wil., παῖσει Eitr., Sud., χλιδᾶ Leeu.

405 περιπατεῖ λευκός · Crön., Schm., περιπατεῖ, λευκός Lef., Μέλας περιπατεῖ λευκός · Leo

406 σοῦδ' αξεισφα . ταὶ Lef., οὐδ' ανει σφαττοι Kör.] οὐδ' ἀν εἰ σφάττοι Crois., Crön., Herw., Legr., Leo, Rich., confirmed by Kör., who had proposed οὐδ' ἀν εἰ σφάξαι

408 13 lett. κοσηνμε.....οῦμοσ Lef., 13 lett. κεσηνμδ.....οῦμοσ Kör.] σοι δὲ κηδεῦσ' E.C., εἰκός ήν Rich., μοι, καὶ οὐδὲ Wil., καὶ θυγατέρα πέμπε σὴν μοι, καὶ οὐδὲ Wil.

409 εσ... ου... πολλ... μ... εν. υνεχε... Lef., εσιερο. απολλ(μ)... μ.ι.ν. υνεχε...

Kör., who states that everything between *εσ* and *πο* is very uncertain] *ἐστισει τοὺς γάμους μοι* E.C., *νοῦν* Lef., *ἔχεις* Kör., Nik. *νοῦν* *ἔχεις* E.C., Nik. (continuing) *ἐστιν εὐκτὰ* (written *εστ' ευκτα*) *τολλὰ νῦν μοι*. Δημ. *νοῦν* *ἔχεις* Kör. (μοι· MS. without paragraphus), *ἐστι τούτῳ πόλλα* ὅφελει Rob., *ἐστι πάσι πολλά*· *νῦν δὲ νοῦν* *ἔχει* Leeu., at end *ἔμαθε νοῦν* *ἔχεις* Sud.

410 ...ο...παρεξ Lef., β... δ(a) ...παρεξ(ε,ω)ξι(ι)... Kör.] *βαβαιδέ· μὴ* (μὴ Leeu.) *παροκύνθεις* (παροκύνθεις Sud.) *βάι* E.C., *παροιών,* *νῦν παροκύνθεις* βοῖς; Sud., *τεκοῦσα μὴ παροξύνου μάτην* Leeu., *βραδύνας,* *νῦν παρέξω πάντ' ἔγώ* Wil. // Nik. (continuing) *ει δ' ἐλήφθη τότε — Δημ. βαβαιδέ . . . εὐτρεπή* E.C., *τότε:* ("hinter *τοτε* wohl Doppelpunkt" Kör.) and paragraphus MS. Lef., Rob., Sud. continue the whole v. to Demeas

411 *ποιηματαπαρεμοδ*... Nik. πέ-
ημα τὰ παρ' ἐμοὶ δὴ Δαιδάλον Leo, Δημ. (continuing) *ποιησον, τὰ παρ' ἐμοὶ δ' ἐτο- μάσω* (or *ἔτοιμ' ἔχω* if 441b belongs to Demeas) Leeu. (εὐτρεπή: MS.), Nik. *ποίημα τὰ παρ' ἐμοὶ Δίὸς χάριν* (or δοκεῖ σχεδόν) or *ποιημάτ' ἐστι τὰ παρ' ἐμοὶ Δίὸς* Wil., Nik. *τάνδον εὐτρεπή; ποιηματα κτέ.* Rob., Sud. (no indication in MS. of change of speaker at end of v. 440)

412 *θεοῖς* *ἔχω* Lef., *θεοῖς* *ἄγω* Wil. // Δημ. *κομψός* ει... end of v. 443 Leeu. (ει: MS. without paragraphus), Nik. *κομψός* ει. Δημ. *χάριν . . .* Lef., Δημ. *κομψός* ει. Nik. *χάριν . . .* Wil.

413 *πραγμάτων* Leeu., δὴ *κακῶν* Crois., *τῶν κακῶν* Leo, *εἰδέναι* Wil., *ὑπο- νοεῖν* Sud., *γεγονέναι* Hense, *συμπεσεῖν* Rich., *δυσχερῶν* or *δυσκόλων* Eitr., *φόμην* (for *φόμην*) *ἔγώ* Kör., *φόμην κακῶν* Leeu.

414 In l. marg. ΜΟΣ] //... a... Lef., μο... Kör.] *μόλις* (ορ *μόνον*) Kör., *πάλιν* Sud.

415 Lef.

416 *ἔμαντρῳ* Lef.//.....ρ(ω) Kör.] *νεοομικώς* Hous., *γενθμενον* Sud., *λαμβά- ρων* Kör.

417 γ 9 lett. σδε Lef., *ντ.λ.δ.ρ.* (not β)...(.)ωσδε Kör.¹, *ντ.λ.ρ...ωσδε* Kör.² *ὑπόμαργος*· E.C., *ὑπέλαβον* Sud., ως δὲ Sud. //.....εν...ομαι Lef., μα λλ. *νεννο*.....*μομαι* Kör.] *μᾶλλον* Kör., *ἔννους γλυκομαι* Nic., Rich.

418 Crois.

419 *παρώνυμμαι* Lef.//...*σαρα* Lef., ..*οδρα* Kör.] *σφόδρα* Arn., Crön., Herw., Kör., Legr., Leo, Rich.

424 αυτισ]

431 Crois.

432 τρόπος lett. τοντ'] *περιόψομαι* Maz., *περιπτέον* Head., Rich., *πορευτέον* Crois., *παροπτέον* (ορ *παρόψομαι*) Hense, φέρειν θέλω Leeu., φορεῖν θέλω (ορ φορτέον) Kör., φέρειν με δει Wil., *πορίζομαι* Crön.//*μόνον*] μὲν οὖν Rob.

435 αυτ. σ.. δεν] *αὐτις* (αθης) Hous., αὐτὸς Lef., μηδὲν Lef.

437 Kör., Rich.

438 Lef.

445 Lef.

446 αὐτη Leo, Wil., αὐτή Crois.// αὐτιος Crois.

447, 448 Lef.

449 *τιστρ* Lef., *τιστρα...* Kör.] *τις* Lef., *τις πάλιν* Wil., *παρών* Leo, *πατρί* Rob., *τότε* Lef., *τὸ πᾶν* Rich.

450 τιμένων] *τι* *Παρρέων* Kör., *τι δὲ Παρμένων* Lef.//*πεποιηκεν*]

451 οὐδέν. *τι οὖν* Lef.//*εφυγεσσοτωσ*] *ἔφυγες σύ;* πῶς E.C., *ἔφυγες σύ γ' ἀδ* White, οὐτως *ἔφυγες* Head., Leo, Rich.

452 ...δ....ε Lef., ...δ....(.)ε Kör.] *ἔδεδιττετ' ἐμέ* E.C., *καὶ δειλότατε;* Arn., *ώνεδιστε* με Rob., *ἔπέδησαν* ἐμέ Sud., *θτι Δημέας* Leeu.

453 ...ξθη...μαθη... Lef., ..ξει...
...μαθη... Kör.] *στίξειν* Kör., *στίξειν*

Leeu., τι μεμαθηκώς; E.C. after μεμαθηκώς τι; Leeu., με· μεμαθηκώς Leo, έμ' ὡς μάθη τι Kör., ἵνα μάθη πάν Wil.//διαφέρει Eitr., Leeu.//.....τρι Lef.,ρυ(i) Kör.] δ' οὐδὲ γρὺ Wiebe

454 παθεῖν Arn., Leeu., ποεῖς Rob., ποεῖν Eitr.

455 πάντα τρόπον Sud., παντάποτον Kör., πᾶν ταισχρόν Leeu., πᾶν αἰσχρόν Wil.

457 ποιησων]

460 ποει] //ει] ἡ . . . λιμάντα. Leeu., ἡ . . . λιμάντα; Kör., ει; ληψομαι Wil.

461 Crois.

462 Lef.

463 μ. . . . ξαὶ Lef., μονλ(δ)ε(ι)ο(θ) φλ(δ)ι(γ) Kör.¹, μονλιθαδι Kör.²] μονθαδι Head., Leeu.

464 αλλ' ωσ] δλλως Arn., Eitr., Head., Kör., Leeu., Nic., Sud.//τινός· Leeu., τίνος; Lef., δει γάρ· Kör., δει γάρ ειθ' Lef., τίνος δ': ει γάρ ειθ' Rob.

465 . . . σθησού' Lef., πε. σθησού' Kör.] πεισθήσομ' Eitr., Head., Kör., Leeu., Nic., Sud., προσθήσομ' Head.//μόνον Arn., Head., δει μ' δλον Rob.

466 Crois.

467 προ 8 lett. γραν Kör.] προιών Leo, Sud., προσιών Lef., τὴν θύραν Lef.

468 ff. Kör. recognized the speakers as Parmenon and Moschion, not Demeas and Moschion (Lef.)//.....δε Lef., τωνε... δε Kör.] τῶν ἐνθάδε Arn., Head., Kör., Sud., Wil.

470 κενῆς Crön., Head., Kör., Wil., confirmed by Kör.//εμε· ετ'. . . οιο: Lef., ετιεξ... ετ(τ)' ητειο: Kör.] ει πιέζων τοῦτ' έχεις E.C., έξιών· τι δῆτ' έχεις; Herw.

471 . . . Lef., π. ον. ! Kör.] ποοῦσι Kör., ἀγνοστ Rich.// α.. σκ.. αν(νυν written above) Lef., οινοσκεραν(νυναι written above) Kör.] κεράννυται (del. οινος) Kör.

472 ουμα. γ..... Lef., θυμαματι

....ατ' Kör.] θυμάτι' (i.e. θυμαματι' corrected to θυματι') E.C.//τε add. E.C. //θυματι'] θύμαθ' Herw., Rob., θυμα μ' ἀνάπτεται τι θύμα θ' (written θυματι τι θύμα τ' ἀνάπτεται θύμα τ') Leo, θυμα· γαρών ἀναπτε θύμαθ' Rob., θυμαται τ' ήδ' ἀνάπτει θύμαθ' Herw.//...γ. Lef., βιαι Kör.] βιά Kör., Leo

473 τοι add. Leo, παῖ Hous., Sud., δὴ Kör., Wil., σῦν Ell., καὶ γάρ σε Leigr.

474 εμε. την..ιδα] ἐμέ τὴν Lef., παῖδα Arn., Leeu., Leo, Sud., χλαμύδα Kör., Nic., Wil., Παρ. τὴν παῖδα — Μοσ. μέλλεις; Leeu. (space for : after ἐμέ, but no indication in MS. of change of speaker after μέλλεις). Those who read χλαμύδα, for which Kör. says the space does not suffice, give ἐμέ, τι . . . μέλλεις to Moschion

475 f. εστ.σω Lef., εστ.σο. Kör.] ἐστι σοι Kör., Sud.//Μοσ. νοῦθετησεις . . . παῖ Kör., Sud., Wil. (βούλει., λερδούλε: παῖ MS.), Μοσ. τι βούλει . . . λερδούλε; — παῖ Lef. (no indication in MS. of change of speaker after θάρρει)

477 Crois.//Παρ. διακέκομαι τὸ στρῦμα Kör., Nic., so Wil. but to Demeas (no indication in MS. of change of speaker after φημι). Lef. continues to Moschion

478 έτι Crois., λαλεῖς Kör., Wil.//έξειρηκά τε Lef., έξειρηκα δὲ Wil., έξειρηκατε Leeu., Leo

479 μέγα Kör., Wil., τι τὸ Crois., κακὸν Crois., φάρμακον Rob.//οντωσι] δητως Lef., ίδού Kör., Leo, Nic., Sud., δητως; ίθι Head.//Those who supply ίδού continue to Parmenon, Μοσ. ίθι Kör.² (no indication in MS. of change of speaker after δητως). Head. (reading ίθι) continues to Moschion

480ον Lef.,ρ(σ)ον Kör.] σπεισόν Arn., Ell., Rich., ουτερον Kör., αισχρόν Rob., δολερόν Schm., βλέψον Lef.

481 Head., Kör., Leeu., Legr., Leo, Sud. // *εἰνεν δὲ* — E.C., *εἰνεν δέ*; Kör., *εἰνεν δέ*; Lef.

Nic., Rich., Sud. **482** *ἀπιέναι* Leeu., Nic., Rich., Sud., μ' *ἀπιέναι* Kör. // Punct. Leo

483 *εἰκότως* Eitr., Sud., *βραδίως* Leeu., Rob., *δλλάτ' ιτως* Legr., Nic., *δλλάτ' δτως* Sud. // *γίγνεται* Nic., *οιχεται* Kör., *οιχετ', ει* Head.

484 *γίγνεται* Nic., *οιχεται* Kör., *οιχετ', ει* Head.

Fr. **437** *Τρύφη* Scaliger, *τρυφῆ* MS. Phrynicus

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ADDENDA

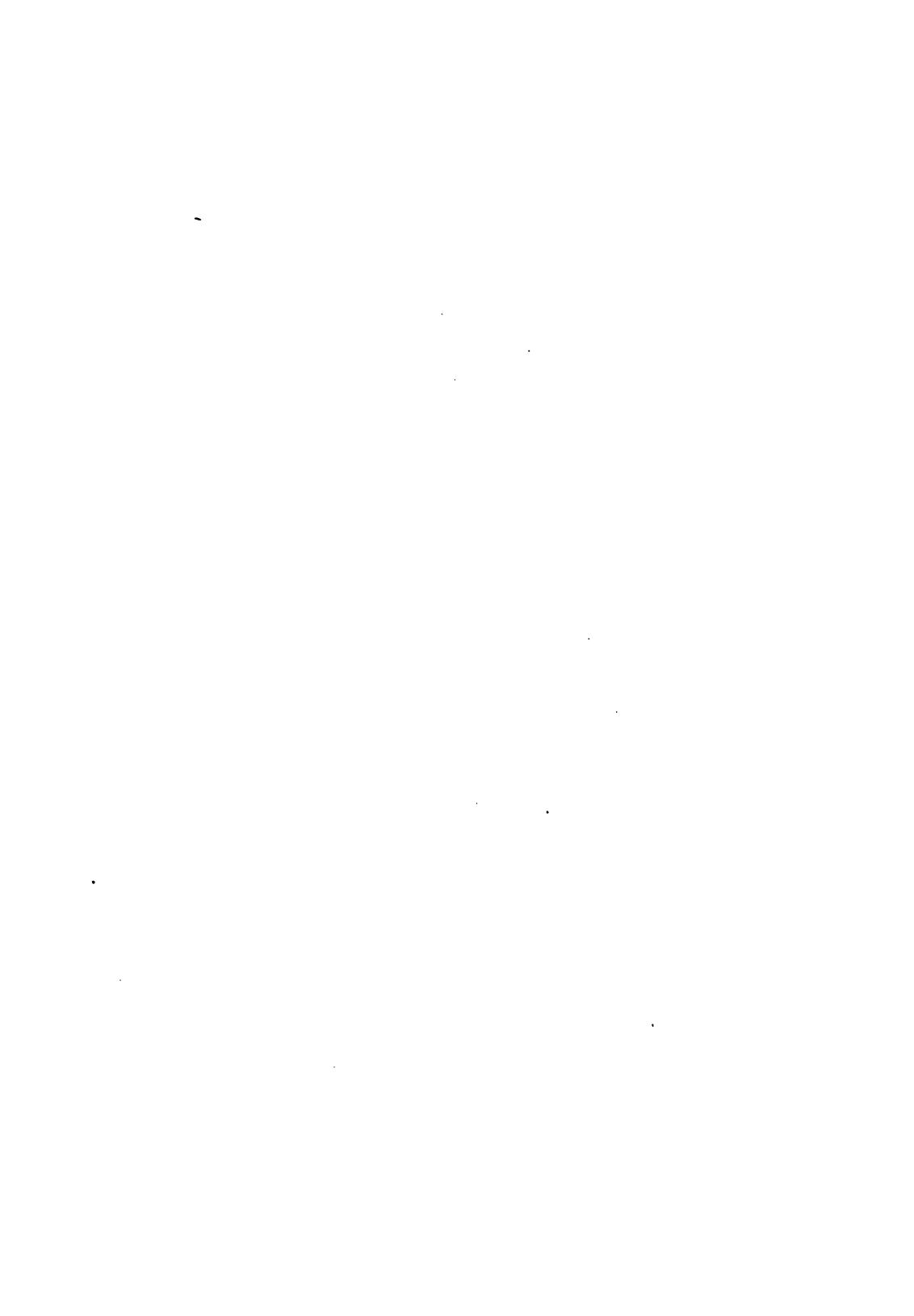
P. 32, note: On the curiosity of the cook about domestic matters see now Legrand, Daos, p. 127, and cf. his reference to Themistius Or. 21. 272 c.

P. 34, ll. 4 ff.: A more exact account of the history of the St. Petersburg fragments, based on a letter of Jernstedt to Kaibel, is given by Körte on p. xlviii of his edition. The parchment strips, the verso still glued to the binding, were first discovered by Tischendorf in 1844 in the monastery of St. Catharine on Mt. Sinai. The copies of 1 a and 2 a which Cobet published were made by Tischendorf at this time. In 1855 Uspenski rediscovered the fragments, removed them from the binding, and took them to Russia.

P. 36, ll. 8 ff.: Ricci has since discovered that M joins NT; see the statement in the Preface and cf. Critical Appendix, p. 289. The hypothesis here presented regarding the relation of fr. 600 to M is therefore untenable.

P. 38, ll. 4 ff.: Although M in its present position (see pp. 90 ff.) cannot be used as evidence for the lost initial scenes, the view here expressed seems none the less probable.

P. 40, ll. 13 ff.: The course of the action in the fifth and sixth scenes of the fourth act is somewhat more definitely conceived in the notes, pp. 108 ff., owing, it is hoped, to a truer understanding of the technique of the recognition scene, vv. 638 ff.





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